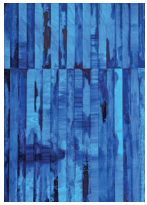
magazine™

Jacqueline W. Nuzzo
Screenprint on hand-dyed,
stretched muslin

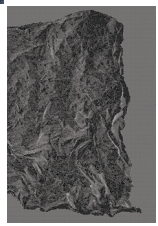

Lara Williams 6, 97

Pedro Montilla 7, 62, 178

Reevah Agarwaal 8, 172

Chelsea Bighorn 14-15, 28-29, 115, 228-229

Kailun Yang 16-25


Sitong Yin 30-31

The Fisher

Joe Starling 32-33

Josiah Ellner 42-49

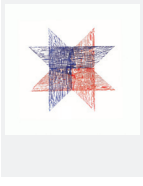
Hope Wang 50, 101, 114, 136

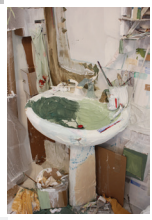
Mikey Mosher 51-52, 80-81, 132-133

Checklist Part I-III

Lillian Clement Richards 56, 61, 119

Nina Jordan 57


Eli Clayton 58-60


Garrett Snyder 66-67

Eva Salazar 77

Playground Payos

Spencer Tweedy 78

Libby Boyd 79

Saya Irie 96, 120-121, 137

Jasper Goodrich 98-99, 230

Bout with Self Doubt #1

Tracy Stanton 100

Jules Koreman 102, 138

Steven Hubbard 128-130

Kris Jeyeun Chang 134-135

Pearl Dick 140-151

Emilka Wolniewicz 174-177

Kristina Swarner 180-195

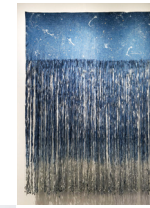
Conhg Lopez 196

Nick Fury 197, 222-223

Liam Donohue Shaw 9-10, 123-124, 154-155

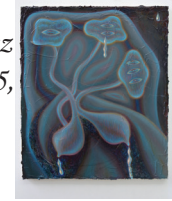
Abhishek Tuiwala 11, 27, 206

Alex McGady 12-13



Palak Patel 34-36, 152-153

Jessica Zawadowicz 37-39, 63-65, 207-208



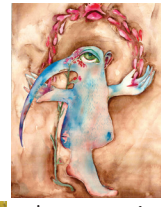
Spencer Grogan 40

Alex Gambacorta 53, 126-127, 226-227

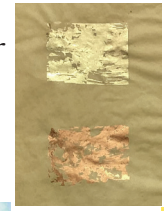
Jackie Ropski 54, 85

Kalven Duncan 55

Radu Nistoroiu 68-71



Sabreen Haj Ahmad 72-75



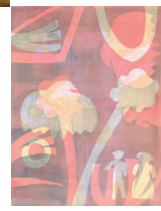
Laurie LeBreton 76

Sarah Sheridan 82-83

Teena Soni 84

Tavin Davis 88-95

Izzy Cho 104-113



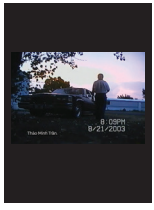
Sharone Conteh-Morgan 118

Avni Patel 125, 204-205

Jiajun Song 157-168

William North IV 170-171

Carina Yepez 173, 198-201



Thương Hoài Trần 202-203

Janhavi Khemka 210-221

Clare Murray 224-225

MAGAZINE TM 2025

Magazine

Ray Seebeck Art
Magazine, TM: 2025
Curation, Design, Interviews by Ray Seebeck
Printer's Row, Chicago, IL
Limited Edition of 75
Font: Monotype Corsiva
Printing/Binding: Mid-American Printing Systems

M

agazine TM's second release features 50 artists and writers, curated over a two-year process. In addition to their work, including QR codes to video content, you'll find written entries, curator notes, and interviews that provide insight into the techniques and stories behind some of the work. Please email me at magazine.tm.r@gmail.com if you'd like to make a purchase from any of the artists.

Ray Seebeck
Founder and Editor
Magazine TM

Right Up to the Edge of the Abyss

Lara Williams
Oil on canvas

Away from Home

Pedro Montilla

Oil, acrylic, and beeswax on fique

Weightless

Reevah Agarwaal

Repurposed saris and misc. clothing, thread

hug, Liam Donohue Shaw
video/installation

Untitled
Abhishek Tuiwala
Black marble

Alex McGady
Oil on canvas

Title on next page

Paint chips chortle and consumptive children focus in reverent glee as an assembly of buffooning effigies and pawnish golems jauntily heel-click to the tune of maestro crow's reviving dictation. A parade - a march - a recollection of echoes decayed and remembrance marred

Alex McGady

Leonid

Chelsea Bighorn

Canvas, MX Dye,
beads, brass sequins

Kailun Quentin Yang
Graphite on paper

Kailun Yang's tree drawings are originally 7"x5", so they are slightly larger in the magazine. Kailun wrote to me "in 2024, I'm keeping my sketchbook with me wherever I go".

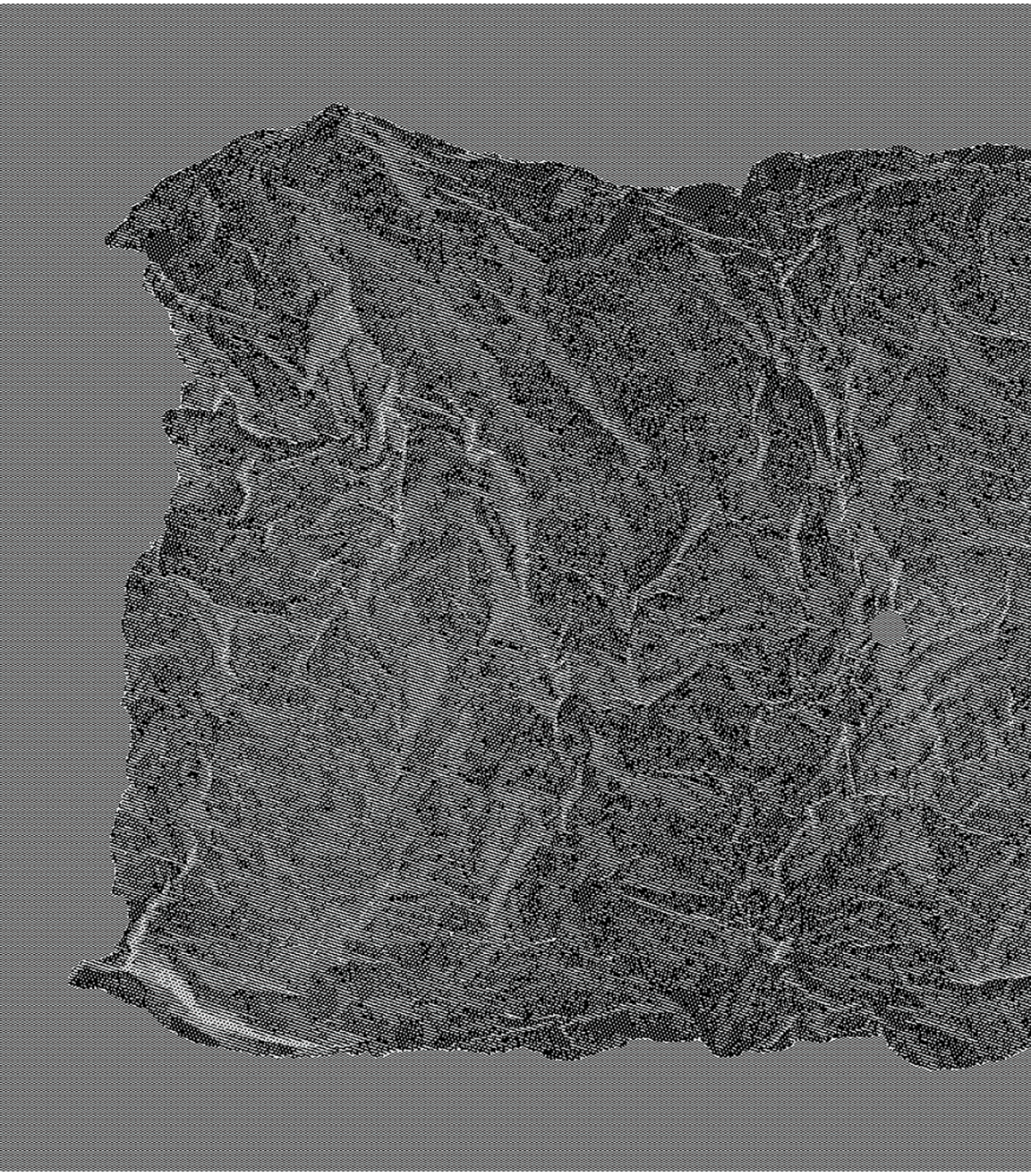
White pigment
on elastic roll

Super Cord

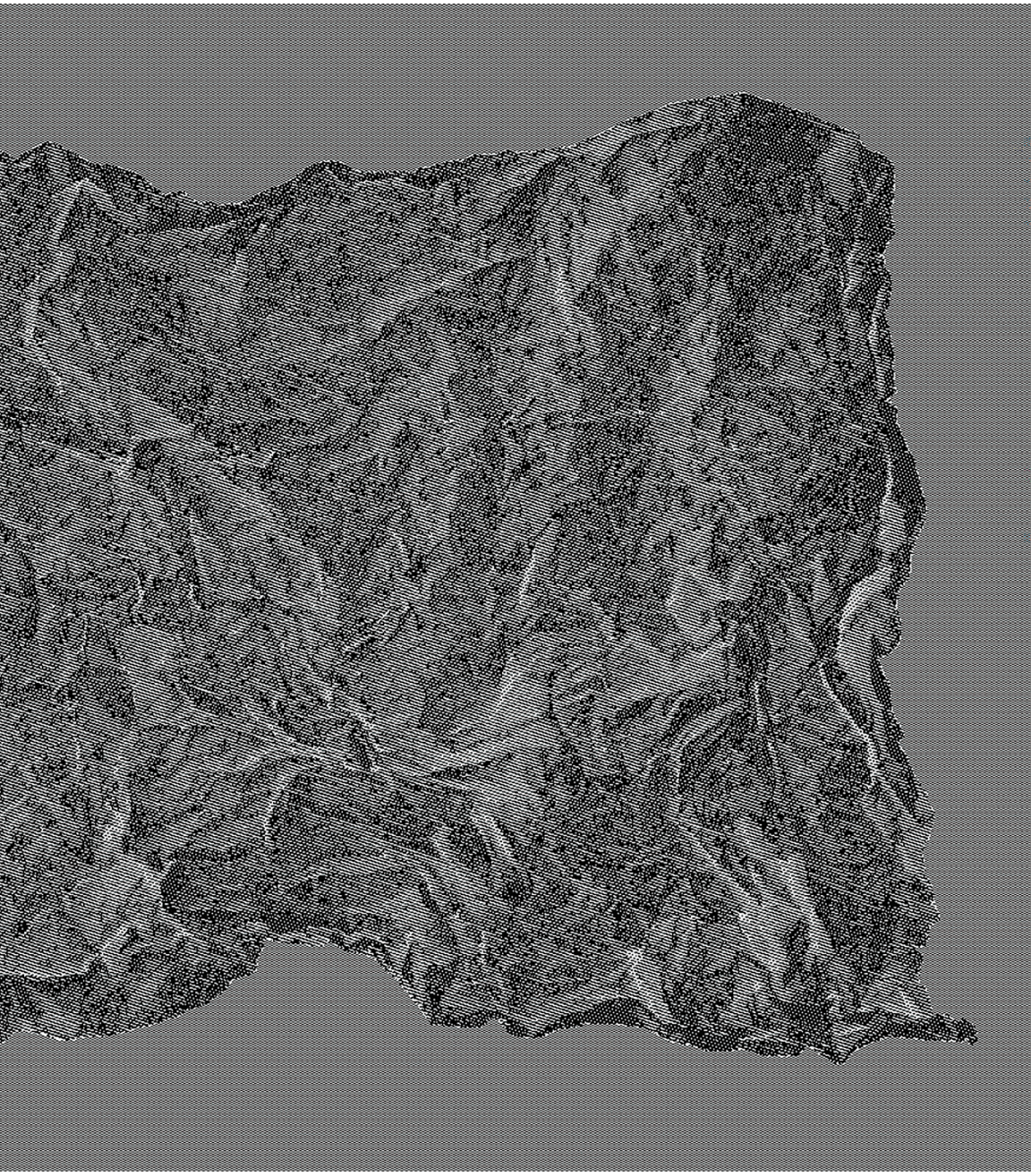
Abhishek Tuiwala

Chelsea Bighorn, Triple Point

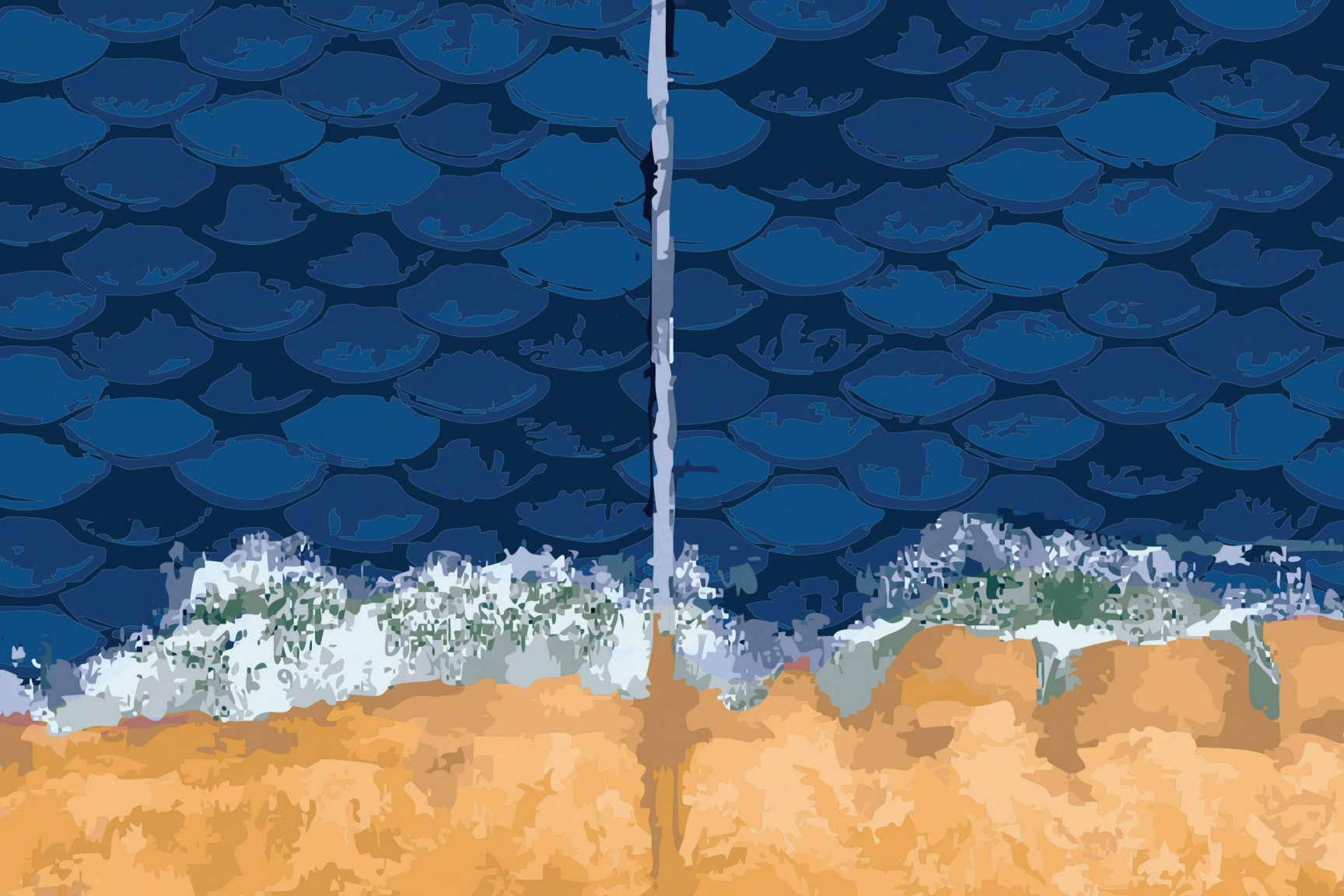
Canvas, dye, jingle cones, glass beads, artificial sinew

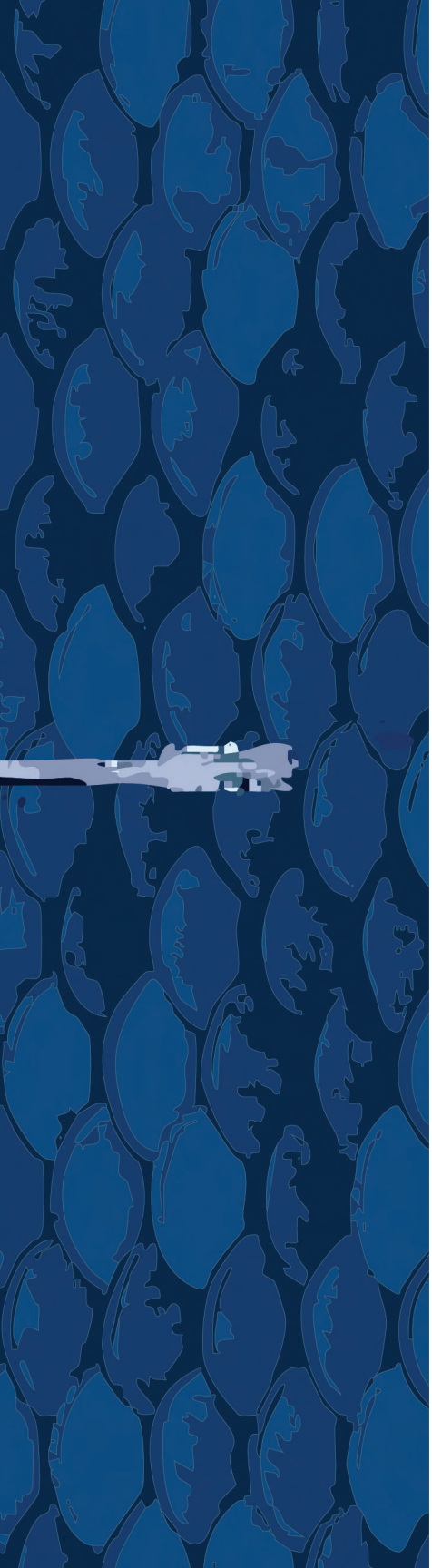


Sitong Yin, Linear Weaving



Crinkled rice paper





The Fisher

Joe Starling

I ask the man fishing
as dawn breaks upon the pier:
what use is there in trusting
that what he seeks is coming here?

He answers me, and indicates
His labors the day before:
Long hours spent in waiting on
A sun-baked open shore.

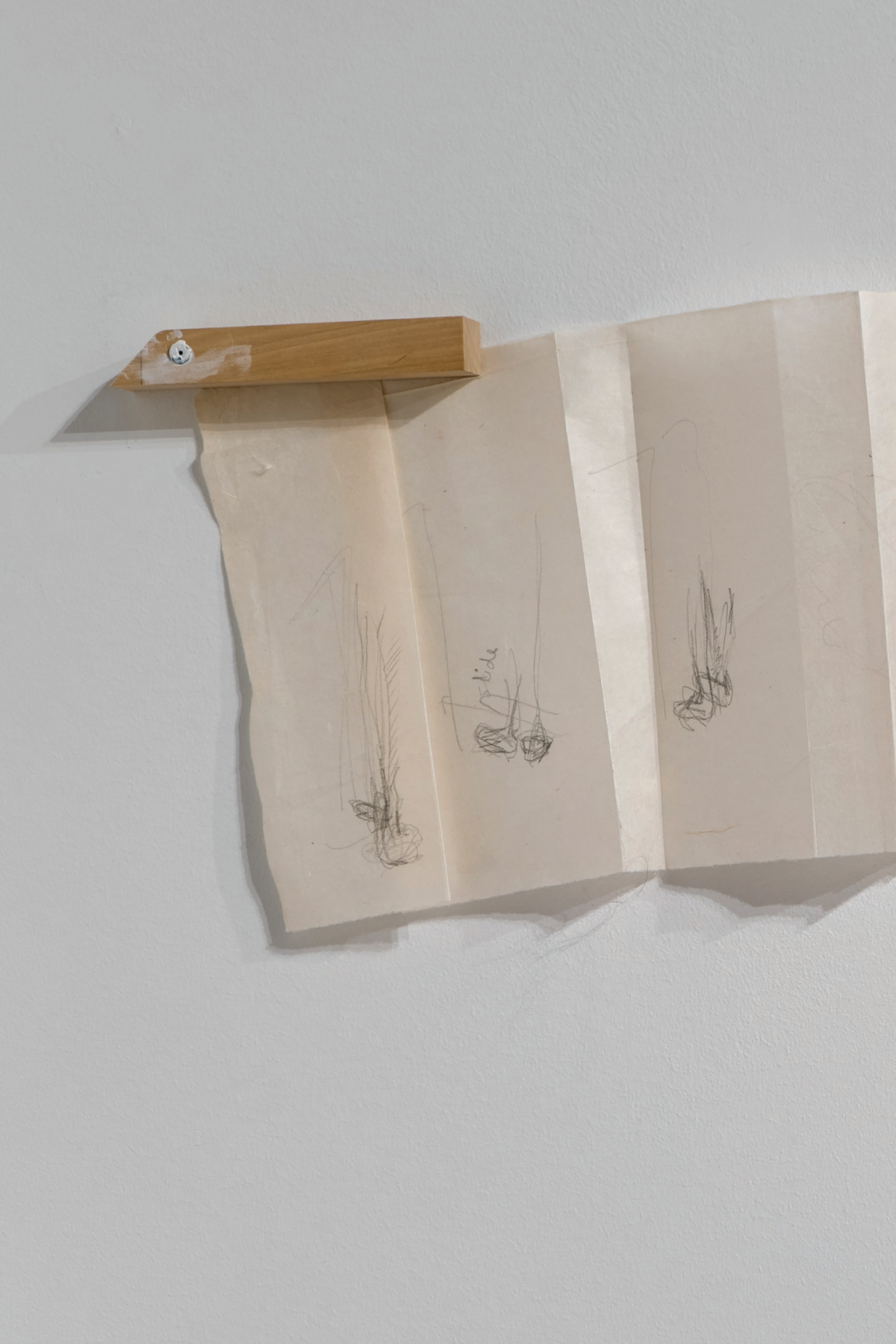
"Peace is lost in the casting
Of caution to the wind —
At least at first, you fear the worst
will come before the end."

I wonder what he means by that,
And within a wind-worn smile,
The fisher recounts many victories
Caught with patience instead of guile.

I sigh, and wistfully wish
That love could be caught the same.
(Dare I compare love to fish?
I hardly think it wise,
But perhaps I could still persist
That either is a worthy prize.)
He ignores me, and continues besides:

"Love is a sudden tugging motion —
the snap of a bolt sliding open,
and it comes at any time.
If you are napping at the rod you'll find
You cannot catch what has left you behind.

So be ready, be waiting in the wings,
that when love arrives you will spot it,
though it may catch you by surprise.
If you are diligent and ready
You may be caught in another's eyes."



Palak Patel, RV-23 (previous two pages), Untitled (above)

Cross
Jessica Zawadowicz

(detail on following pages)

Oil on linen

Pearl II, IV
Spencer Grogan

Josiah Ellner

A Memory of Swans in Blue

A Magazine TM Interview

Prussian Blue
SERIES 1
Utrecht
STUDIO SERIES
OILCOLOR
Prussian
Blue
bleu de Prusse
EST. 1949

A Memory of Swans in Blue

My name's Josiah Ellner. I'm a recent graduate from SAIC. I got my MFA in painting and drawing there. Before that, I was in Milwaukee, Wisconsin, where I did my undergrad and lived for a couple years working as a barista.

I work mostly in oil painting, and draw a lot of inspiration from the natural world, from my experiences being out in my environment, engaging with the environment, engaging with my memories, thinking about childhood.

My pronouns are he/him.

Painting can be such an intimidating medium because of its history, because it has such a long history, specifically oil painting. But it's also one of the most approachable mediums. You just pick up a brush, you go to your local art store, grab some paints, and you just kinda get your surface and you just can do whatever you want. So. I like that kind of dichotomy a lot.

I lean more towards just using painting as an outlet for my imagination and creativity and being able to really like I mean create a picture of what's going on in my head and putting that down.

From my everyday experience with my surroundings in the world and recently I've been finding myself pulling from anything and everything so I pull a lot from childhood memories, I pull a lot from just like internet images that I come into contact with that I find alluring.

Everything kind of begins in my sketchbook. So a lot of times I'll be out in the world, I'll see something or experience something, and a lot of time, this experience, it kind of recalls a memory from childhood. So it's kind of an experience that happens in the present that recalls a memory from the past, and those moments kind of stick out to me. So I'll take that kind of experience to the studio and then I'll create like a couple sketches from that and then from those drawings of that idea then they become paintings.

So for drawings, I have so many sketchbooks and not all of them become paintings, but they're kind of forever archived as a potential painting. If I ever am kind of struggling to figure out what I want to paint, sometimes I'll just go through my archives of drawings and… those drawings in themselves, because those drawings are kind of a reflection of an experience or a moment. It'll re-inspire or reinvigorate an idea that I had. To make a painting, for the most part, I would say there isn't too much editing that happens. After making the drawing, then I decide "I'm gonna make a painting of that right now".

I feel like growing up in China in such a large city, I've always been really obsessed with nature, the idea of nature.

In Xi'an, China.

I always watched David Attenborough nature documentaries. I was always going to parks and that was a really interesting thing for me as a child. Because it was so not present in my life. Everyday life is very different there because in Xi'an, you know, there's more than eight million people.

We had to wear masks during the winter because it's so polluted there and a lot of times the sky was always gray so it's just like how I felt when I was a child. I really yearned to be somewhere greener. Somewhere more natural. So I relate to that a lot in my work now. My childhood has definitely affected how I'm still thinking about that yearning and the desire to be somewhere greener.

I did a two-person show with Latitude Gallery in October.

There was a short period of time in grad school where I was working with a lot of blues and purples. In those couple of pieces that I made in grad school, I got some good feedback and I felt like it was really connecting with my ideas about the natural world.

Connecting the natural world to spirituality and a spiritual experience and so for my show at Latitude Gallery I wanted to dive back into that so for that two-person show I also was, you know, doing a lot of work and the color blue has always been very dear to me. I've always loved the color blue and it's the color of the sky, it's the color of water.

I remember reading somewhere online where it's maybe the most favorite color that people love. Art history's not really my strong suit, but in my undergrad when we were learning about certain art movements like the bridge or the blue rider they said that blue is the most spiritual color. And I don't know, I think, I do believe that. I think blue, there's like this depth to it. And so I it made a lot of sense for me to explore it further. Since then with my show at Latitude, the remnants of the blue are still here. I mean, I'm beginning to kind of incorporate purples and greens and yellows, but blue is definitely still lingering.

The figure is almost acting as an avatar. I personally find myself relating to the figures that I'm painting. That's also my hope for my audience is that whoever you are, whatever body you inhabit, you can inhabit the bodies in these paintings ...

That's something that I really love about abstraction and stylization when it comes to figuration, because for me I use that as a tool to kind of push the figures into more of this, I guess, ambiguous person.

But yeah, I see it as like a person who might embody all of humanity...

That's something that I really love about

abstraction and stylization when it comes to figuration, because for me I use that as a tool to kind of push the figures into more of this, I guess, ambiguous person.

But yeah, I see it as like a person who might embody all of humanity...

I watched (The Boy and The Heron) also recently and I've always been a huge Hayao Miyazaki fan.

Those movies have also been a part of my childhood. They've always had a special moment in my life. So he's a pretty big influence. The animation is beautiful and also just how he chooses to, I guess, portray his worlds are really inspiring.

Yeah, the Heron was beautiful and terrifying and kind of grotesque at the same time. Yeah. It was all like the weird transformations. But yeah, in terms of transformation, that's something that I kind of want to bring more into my work. Considering how things can change into other things and the possibilities and how that might create some sort of dream-like quality, because that's something that I love about his movies, it's like the dream-like quality that they have.

I'm always drawing from a very personal place and you know those stories are really important. They're really important for the work to come into existence. Every piece is tied to me in a pretty personal way. Once it becomes a painting you know, it's not necessarily that important for the viewer's experience. We all love stories, you know, and I love to tell my own stories. Within this kind of setting, like a studio visit or something where it's a lot more personal I like to tell their stories, but I would say when it comes to, yeah, like Instagram or, you know or having openings that's not necessary to put up.

A distinct quality is… The glow, or kind of how I like to think about light. But there's also, you know, so many artists and, I truly do believe that there's like nothing new under the sun where, you know, I'm finding artists all the time that I share a lot of ways of working with them where I'm like, wow, that person's work looks very similar to mine. And for me, that's something that I find more exciting versus like, oh, I need to change or do something that's more different.

So I don't necessarily think there's something incredibly distinct that separates my work from other artists. I mean, the only thing that I can think about as distinct, is again, kind of going back to where, you know, I'm drawing from a personal narrative and personal experiences which I can rest.

Yeah, they're unique to me. So that's like a safe space for me as an artist to kind of like to rest in, to be like, you know, there's a lot of people painting swans out there, but like there's a very specific reason why I painted these swans.

I'm always drawing from a very personal place and you know those stories are really important. They're really important for the work to come into existence.

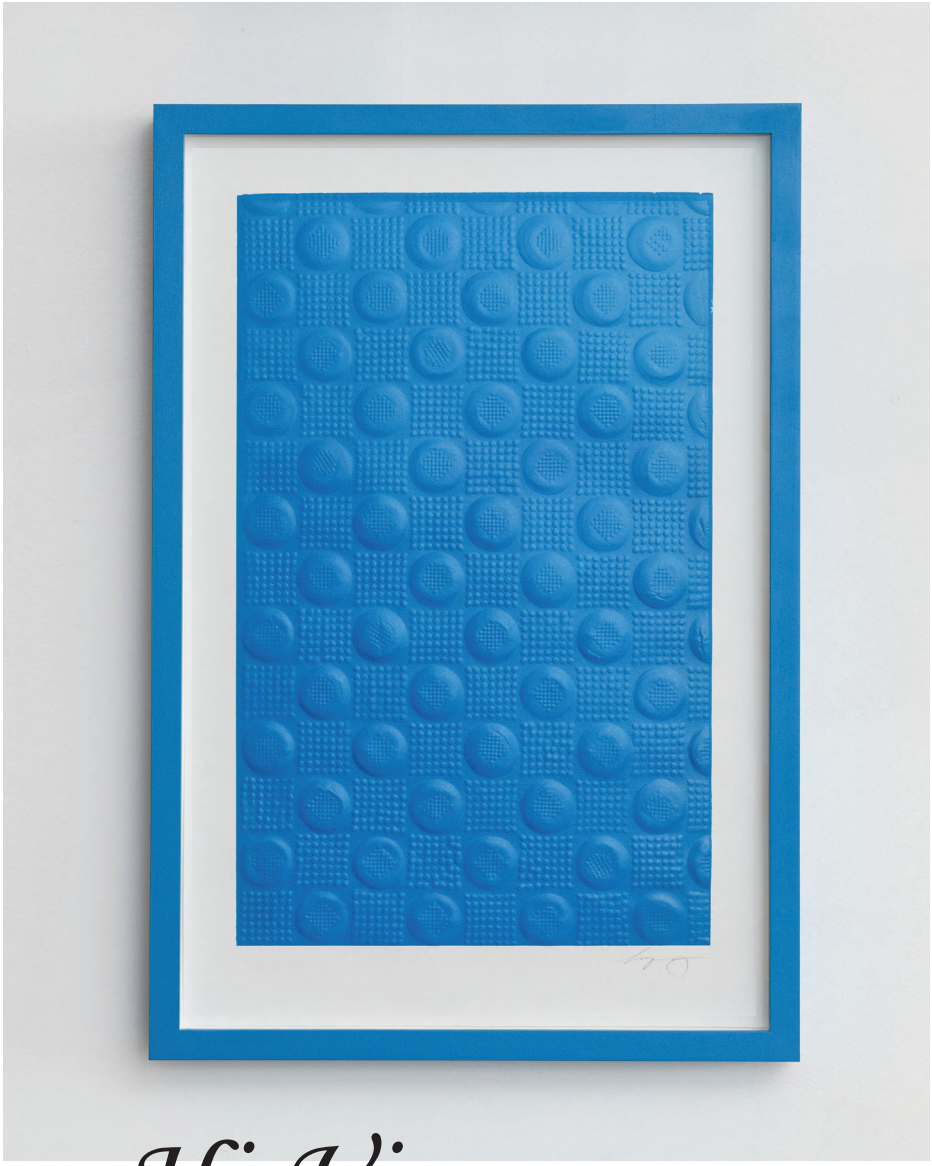
Josiah Ellner

Photograph of Josiah Ellner by Dane Thomas

MIAMI

Josiah Ellner

Interview with Magazine TM



Hi-Vis

Hope Wang

Cut the Line

Mikey Mosher

Inkjet prints, hardwood, wax, found objects, cloth ribbon, stool legs, plexi, MDF

(Notecard description: next page)

Cut the Line

This piece had a few firsts for me. First wall-leaning piece. First time embedding objects in colored wax. First time building a piece around my own photography. One photo was taken of a massive powerline next to an otherwise remote residency in Southern Illinois, the other is of my friend's reflection in the water as he casts a fishing line. I was thinking about personifying the power pole and the point where a fish becomes uncatchable and the line must be cut. Thinking about the possibility of a widespread blackout and the resulting collapse. And the fisherman then becomes the post-apocalyptic homesteader.

Checklist Part I

Alex Gambacorta

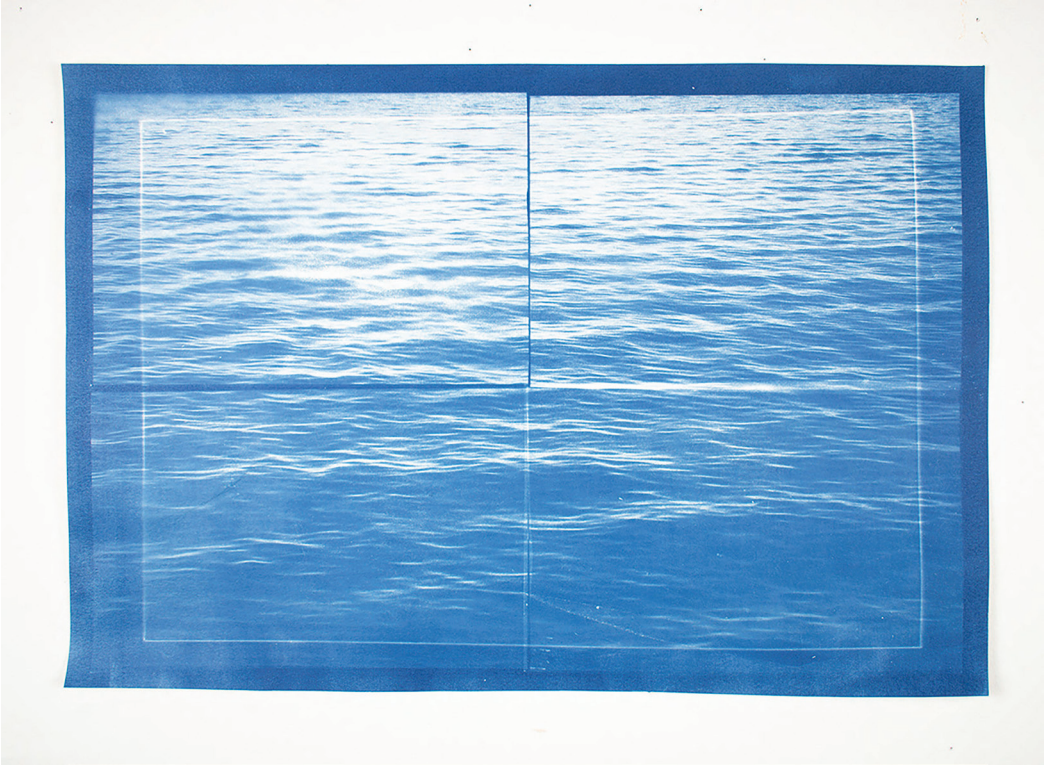
buy skin colored band-aids
cover tattoos on inside of left and right arm
don't roll pants
pack a dress
pack two dresses
wear a dress
untuck shirt
cut blonde ends of hair off
remove septum piercing
buy septum retainer
take out cartilage jewelry
talk about anything other than "the news"
talk about your job
don't talk about your job
wear color

DOORWAY
Jackie Ropski

Pencil, gouache, cardboard, paper, hardware, thread

lake michigan (DSC_02930312022)

Kalven Duncan



Cyanotype

Chaotic Bliss

Lillian Clement Richards

Mixed media, acrylic on canvas

302 Clyde St., Bakersfield, CA

Nina Jordan

Woodblock print

INTERNATIONAL

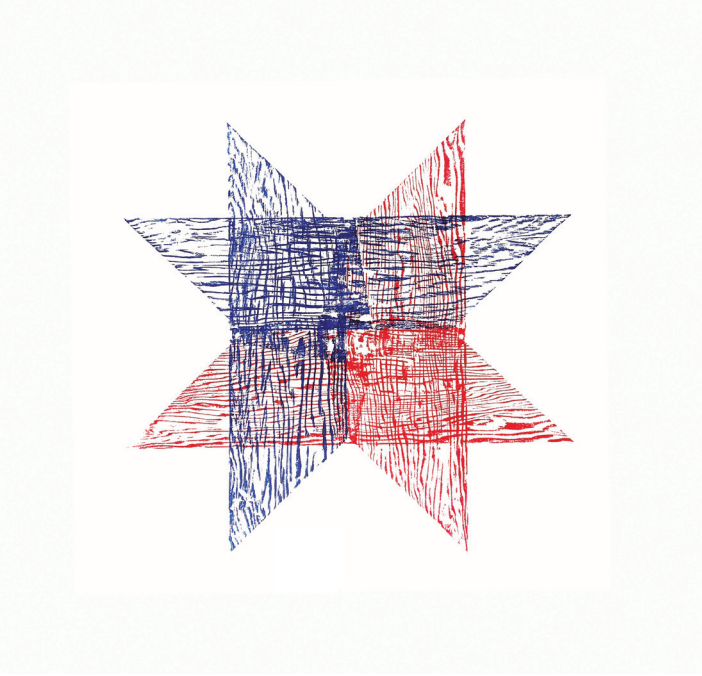
Eli Clayton

Ag Treads

Toy tractor, oil-based relief ink, rice paper

Barn Quilt 1, 2

Eli Clayton



Weathered corncrib wood, oil-based relief ink, arches paper

Wade's Barn Quilt

Lillian Clement Richards
House paint on wood panel

Blanket of Frozen Shade

Pedro Montilla

(Cobija de sombra helada)

Zone Defense

Jessica Zawadowicz

Zone Defense

Jessica Zawadowicz

(Detail)

 Garrett Snyder, Bathroom; Sink, cardboard, bedsheets, acrylic, oil pastel, misc. consumer items

Dirt, oil, acrylic, graphite, ink, concrete mixing pigment, and PVA on layers of newsprint, paper, and seamless

(Full piece shown on previous two pages)

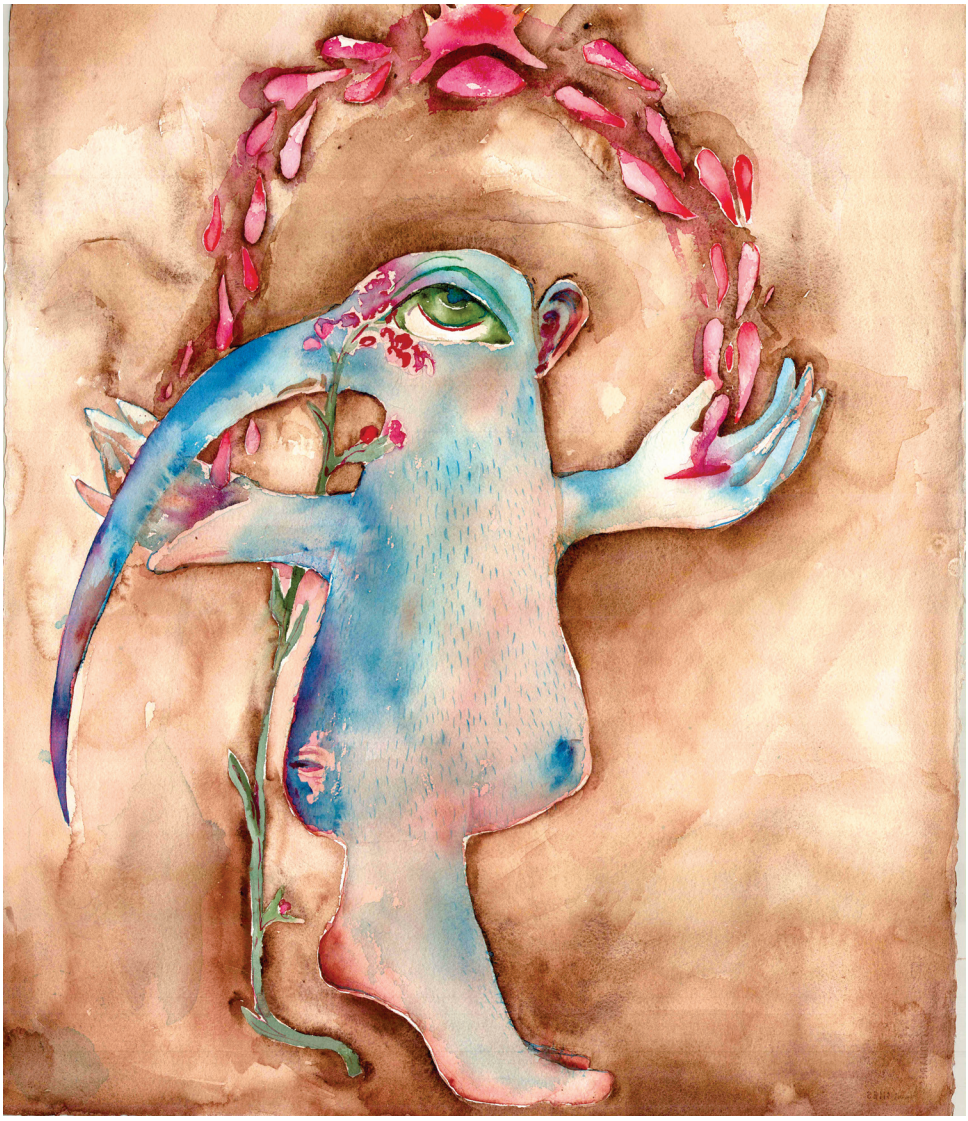
Untitled 2024
Radu Nistoroiu

أن أخبر قصتنا مع المشي، كممارسة فردية وجماعية.. كممارسة للتحرر

to tell the story of walking, as a practice,
individuals
collectives
women
Palestinians

I wait for my feet..
to set me free..

I walk..
to decolonize
to liberate
to be..



Red Everlasting

Sabreen Haj Ahmad

Tired of Walking, Sabreen Haj Ahmad

Eva Salazar

Yellow Twill

Wool and cotton

Playground Payos

Spencer Tweedy

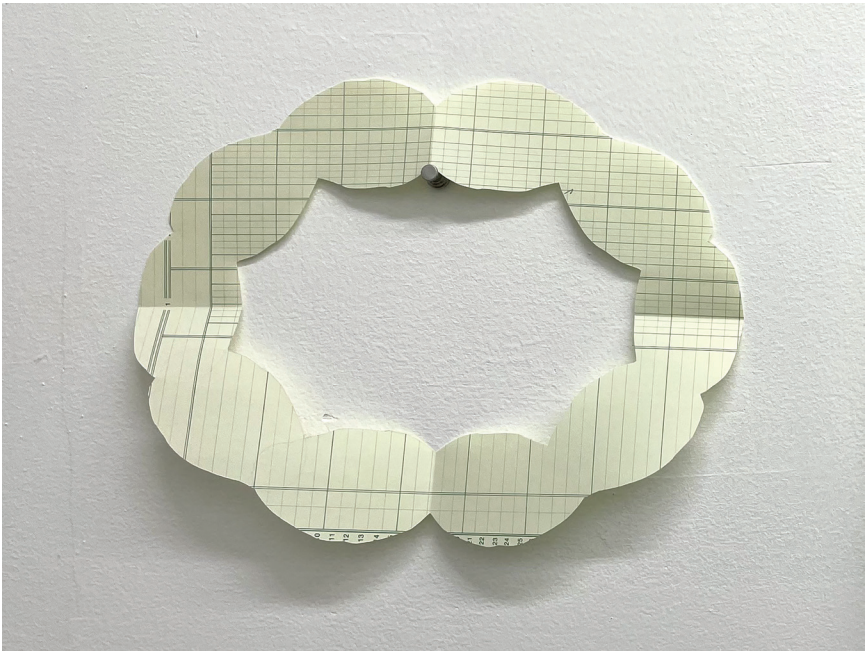
Sitting from a perfect perch
Overlooking schoolyard work
Praying no one comes to hurt
slipping little hands

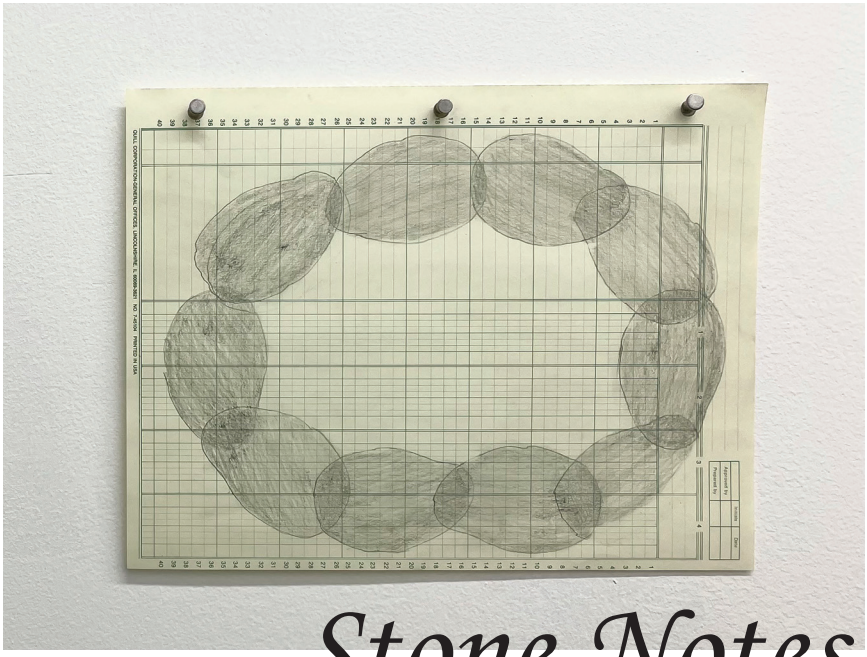
Payos pulled by bully holding
Flowers behind his back
Buzzing trying to unsee
The shape of his dad's hand

Dance and flex
Pack unseasoned Chex
It's hard to know how much
should go
And how many of us should stay
separate

Shuffle, sit, shuffle, sit
The merry-go-round is lit
When it stops we end up
With a better baby bowling

Paper cut-out, tracing of a stone on ledger paper, pushpins





Stone Notes

Libby Boyd

a window, a reservoir

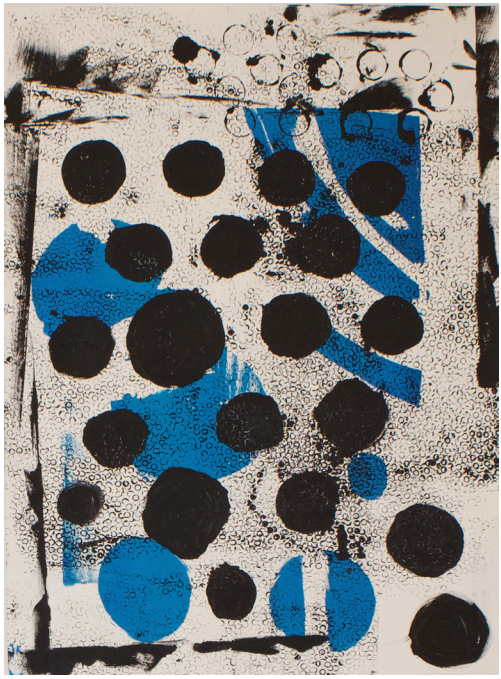
Mikey Mosher

Poplar, found objects, wax + notecard (right)

a window, a reservoir

For this piece, I was thinking a lot about the impact that religion has on the formation of our basic understanding of the universe as children. In invoking the aesthetics + mindset of play while also referencing the panel-based visual storytelling used in a lot of religious artwork, I tried to draw this connection between the use of symbolic visual storytelling for contemporary children and for medieval adults. Because many medieval common people were illiterate, immagery was a significant means of digesting biblical and spiritual information. I try to tap into this mode of symbolism with the objects + textures + colors as a way of new mythbuilding and consciously severing ties with old myths.

Sarah Sheridan, Cat Series; screenprint and acrylic paint on paper



The Conqueror, Teena Soni - Natural stone color on cotton fabric

Silk screen print, color

HELEN
Jackie Ropski

GROWING UP

Craypa, collage copies

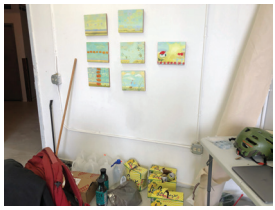
MAR

Sequences, Iterations, and Permutations

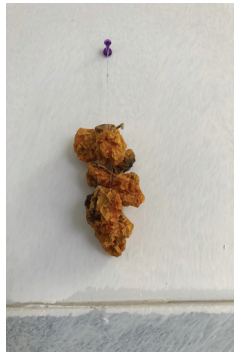
SiP

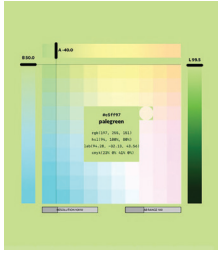
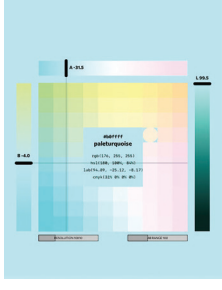
Art on Two March 2024 Vogue Copies from 17 Artists Coming Soon

Magazine



Tavin Davis
The Quiet Lands
Magazine TM
Issue 2



Tavin Davis
Studio

The pages before and after this one show images of Tavis Davis' studio, research, and work. Tavin wrote to me in 2024 "the world feels like - a big loud mess. I'm disquieted enough. Painting gives me solitude. So I'm mainly focused on that. Quiet and solitude. I want that. Painting is that for me."

The Distance of Blue

Tavin Davis

(Thank you Rebecca Solnit)

Oil on canvas

Detail on pages following

Evolved charm, aids in protection against COVID-19

Saya Irie

An Entire Lifetime in 15 Minutes

Lara Williams

JAS
GOOD
ART

PER
ORICH
T IST

Bout with Self doubt #1

Tracy Stanton

The other day / I had a bout/ with self doubt/ In the 12th round /She swung a left/ I side stepped/ came close to punching myself in the mouth/ because momma said knock you out/ see I'm trying to love myself with the same amount of reverence as the ladies love/ 1990 Cool James/ or celebrate good times/ like I came up with Kool and the Gang/ I Aim to maintain my peace/ so I seek to breeze through the day/ this ain't Burger King/ but I was born a queen/ so surely/ I can have it my way/ but hey/ I guess not today/Self assurance done went astray/ like a teenage runaway/ that's running late for curfew/ Now I gotta I curse at you/ but you be me/ So I often use profanity/ when I speak to me/ Like A B, I, T, C, aye where you at/ the streets lights on/ it's time to comeback/ I won't call it a comeback/ I been here for years/ skilled at combating / mental attacks / Get on my mortal kombat /press down left up/ release my spear/ tell fear/ to get over here / so I can get over me/ self critique/ you mad greedy/dissecting me/ like I'm an untenderized piece of meat/ bone appetit/ you always ready to eat/ gluttony/ I guess you want the head seat at the Feast of Phesants/ and the big piece of chicken too/I'm not a peasant/ Rumination is so unpleasant /the dis - ease that goes undetected/ call it self deception/ instead of felling like a self believer/ I be feeling like a self deceiver/ bereavement/ Mourning the loss of me/ like it's self I'm grieving// calling my character into question/ as if the creator didn't create the lesson plan that I been studying/ listen man, listen/ I haven't been tried/ tested and certified/ yet on some ays I find myself/ I'm surfing through lies/ sifting through whys/ Ohhhhh oooooo/ I talking you/ Y-O-U / I am asking WHY OWE YOU/ you just do/ I know you/ because I know me/ I know we be more than average/ but this damn math ain't mathing/ self doubt keep subtracting/ while confidence is adding// I be asking / Why we can't be the cute couple/ with twinning outfits/ instead we in bout fits/ talk about this/ talking about fists/ knuck if you buck /or what/ we gone keep talking about fits/ these random tantrums come in tandem with irritation and frustration/ I guess I just gotta be patient / when the thoughts start racing/ instead of trying to erase them/ maybe I should evaluate them/ using positive reinforcement button and evacuate- them.

Hi-Vis

Hope Wang

Jules Koreman, me, packer, me, disco ball, me, you, me, fit, me, beer caddy, me (detail); Silver frame: Mirror tiles, insulation foam, carabiners, chain, rotating motor, and led spotlight. Purple frame; 2x4 lumber, upholstery foam, men's shirt wear fabric, hand dyed fishnet, blouse buttons, and sand

Izzy Che

Charming Geometry

A Magazine TM Interview

Charming Geometry

My name is Izzy. Izzy Cho, my pronouns are she, her. I got my undergraduate degree at University of Oregon, I got my graduate degree at SAIC in print media.

I call myself a charm maker in Chicago. A lot of my work is based in physical manifestations of good luck in my Korean American background.

We are currently in my studio, and I actually share it with somebody else. It's the size of like a storage closet. It's not very big, but we make do. It really works for us right now. Yeah, I'm just trying to cook in here when I can.

Illustration has always kind of won my heart. When I first started pursuing art seriously, quote unquote, it was to be an illustrator. Animation was a big part of my childhood growing up. Manga was also a big part of it as well. Even when I kind of diverged from communication and design, I've always gravitated towards the illustrative. Then finding that balance between illustration and icon and abstraction. I feel like I'm always kind of balancing those three things kind of manifested in a lot of the shapes, the colors and the forms that I use.

In balancing these in the way like, I want this to look cute but not too cutesy and also a little realistic but I also want it to be ambiguous and always kind of playing around with that. Hopefully manifested in something distinct, I guess.

Definitely a lot of Hayao Miyazaki was pretty formative.

I could go off about him and yeah, his career. I feel like Miyazaki was a big influence. I've been kind of revisiting a lot of the sub genre of magical school girl anime. I watched this one called Cardcaptor Sakura a lot. Not only visually, but also the themes about girlhood, mundane magic, coming of age and like ideas of love, but also as a concept of like, cultural capital, like thinking of anime as cultural capital and like transnational media. I feel like now for me in a more personal context and a Korean context, thinking about the pop cultural rise of Korean media too, and how that becomes currency, I guess.

Pachinko, yeah, is… very transparently based on this book that came out called Pachinko by Min Jin Lee, Lee Min Jin.

I learned that a lot of Koreans, when they were occupied, had actually taken care of pachinko parlors. That was how they kind of got by and were able to assimilate.

That really struck me and I was also thinking about my practice in general, even before reading this book. It is a lot about luck, chance, and traditional systems of luck and how holding on to luck and superstition

is a sign of generational persistence. I was also fascinated in that realm, but also fascinated in the gamification of it as well.

You have what they describe in the book as these little pegs and the owners of the parlor actually would every once in a while, like kind of subtly knock the pegs one way or another with a hammer to kind of adjust, I guess, the success rate or just change it up a little bit.

A little bit, a little bit, but not in a malicious way or kind of like an illegal way, but just as a way to maintain the balance, I guess, as they own the parlor. When I was first doing it, I was actually looking at Pachinko designs and they have like a set visual way of how the nails curve.

So I started to look at how they visually did that with the pachinko parlors and then incorporated my iconography of good luck. Persimmons were a thing. I reference a good luck dream that my mom had and kind of incorporating that iconography with the pachinko and that setup. So that's kind of how this body of work is developing and it's still transforming. I'm adding to it and I'm having a lot of fun with it.

My first memory with pinball is probably from the early Microsoft version, you know what I mean? Like the one that comes with it.

For the bigger ones, the outlines, I did CNC machine, but in my own practice, I use a laser cutter quite a bit. While I was at SAIC, I really took advantage of the laser cutter there because I knew I was not going to be able to find this easily anywhere else. To be honest, drawing kind of scares me. Showing my hand sometimes scares me. Mark making, I haven't really found a way to utilize that naturally. So using the laser cutter was a way for me to try and make patterns and draw, but also kind of take myself out of it a little bit.

When I draw digitally, for better or for worse, I tend to like to simplify things and abstract things and think about pattern and textile. So the laser cutter helped me think about pattern and repetition and still make and not be so frozen in my image making. So I really kind of leaned into that. For the pachinko pieces in terms of material, I feel like the MDF that I had used a lot, it was more thinking about what I could carry actually, that actually is something that stops me or something I have to think about because I'm a very tiny person who's not very strong. If I don't have the help of other people, what can I actually make and carry myself? So the MDF was more of a strategic choice. I've been leaning into combining acrylic and Hanji or really leaning into acrylic, thinking about...

Hanji, Hanji is Korean mulberry paper, and it has a long genealogy. It's pretty traditional. So I liked, I mean, it's a little binary, but using this traditional motif of Hanji and then also incorporating acrylic and thinking about not necessarily tradition versus contemporary, but how tradition and cultural specificity and things exist because of commodity and exist

because they have been, you know, able to be capitalized and still be aestheticized and designed.

So at the moment, I don't. But I should because these things are very fragile. These pieces to verbally say it because you know on a podcast talking about a visual medium I have these nails I nailed them in the MDF and they have an acrylic um nail head I like to call it but it's just like a kind of acrylic piece there and these designs and they're like super glued on top and the nails are just like kind of permanently in the MDF but I think in the future what would be really helpful for me and for people installing the work is to maybe have them be actual pegs that you could take out, and then nail them, and then put them back in, and then maybe I can make a diagram. So it's almost like they're assembling a Lego, which to me sounds fun, but I know would probably be a pain in the ass for the gallery people. But it sounds like a good logistical thing.

Recently, I've been really into Minju Kim or Kim Minju. She is a fashion designer. She competed in Next in Fashion on Netflix. So if you want to check that out if you want, it's really fun. Yeah, I enjoyed it a lot. That's how I found her work but I actually look whenever I'm stuck I look at her collections and again. I love fashion and it's a really good point for me to reference because it's that whole thing about combining icon, texture, and it has to be almost sculptural by design because it has to be on the body. And then you're making a collection, right? So you have this extensive series basically, like bodies of work, and they have such a big range, but they're still cohesive. I don't know, it's really a very good shortcut for me and I've been really enchanted by her use of like shape. Actually, I'm going to be embarrassed because I feel like people are gonna look her up and they're gonna be like, oh, maybe a little too, referencing too much of her work or something. But yeah, just, I'm really enjoying how she does things.

I'm always going back to... I always have to name drop her. Charlene Liu, who I studied with when I was an undergrad. She was head of the print department at U of O. She let me studio-assist for her, which was very generous, because I was very green. But a lot of the language and process, colors. A lot of things that I use today are really because of her and her guidance I've been kind of less explicit about this over the years, but definitely my mom and my sister always have a hand in what I make. It's very, sometimes it's very outward, but sometimes they'll just have a phone call and I'll have a phone call with them and something that they say will really spark something and become like a conceptual backbone for what I make. One time my sister went to Hawaii and she got me a pack of candies. She's like, "these made me think of you". I don't remember what they're called, but they were like these hard candies and they were circular and they were each colorful. But they came in a... Oh, I should show you. Hold on. They came in an iridescent packaging. This is really bad for podcasts, but good

for video. Do you see this guy right here? Yeah. So she had this whole bag of them for me. And… I became so enchanted with them as an object. I bought iridescent paper. But then it also got me thinking of gift giving even more and the generosity of my family and whether that's cultural.

Something that other people have said to me, but I have, and it makes sense, but I have been recycling a lot of shapes. So I think maybe a trademark, okay, good for video, bad for podcasts, but like this clover shape that I've been using a lot has been, excuse me, I just bumped the mic, has been like a go-to of mine.

It's just like a four petaled flower, but I've shown it every single place I've been to for the past two years now at this point.

Yeah, the geometry of it, and it also symbolizes my reliance on multiple metaphors, because it's like a flower, it's like a clover, it's like the top of a persimmon. I've referenced this a bunch. I, you know, I'm very flattered, but I did this. I was invited to do an outdoor installation at scaffold and I was kind of using these shapes, but also making other shapes that were kind of similar to this. And I had people text me and they were like "do you have work outside at scaffold?" Yeah, that's cool. It's a very basic shape, but yeah, I don't know, I'm glad people are clocking it.

Photographs by Dane Thomas

It also symboliz-es my reliance on multiple meta-phors, because it's like a flower, it's like a clover, it's like the top of a persimmon.

Izzy Cho

Portrait of Izzy Cho by Dane Thomas

하!

Izzy Cho

Interview with Magazine TM

Hi-Vis

Hope Wang

Uniquely framed silk screen prints on paper, hand-embossed impression

Photograph by Khalid Ibrahim

CMYK

Chelsea Bighorn

Canvas, MX dye, and beads

The artwork on the previous page is one of multiple pieces in the magazine by Chelsea Bighorn. Chelsea wrote to me in 2024, "growing up I would attend pow wows with my sister and grandma. We would walk around shopping for jewelry, eating fry bread and watching the dancers. I have always found myself drawn to the highly embellished outfits that they wear. This body of work is inspired by those dancers, in particular the fancy shawl. These works celebrate these memories as well as my rich Native American heritage".

Quilted Planes of Distortion

Jacqueline W. Nuzzo

Garden Whispers

Sharone Conteh-Morgan

Stencil brushes, cut paper, acetate, polyester and mylar stencils, AKUA ink, gel plate, and bristol paper

Ronda's Dog
Lillian Clement Richards
Mixed media, acrylic on canvas

Saya Irie, Eraser shaving process documentation film stills

Kannon Dust

Saya Irie

Japanese hanging scroll, eraser shavings

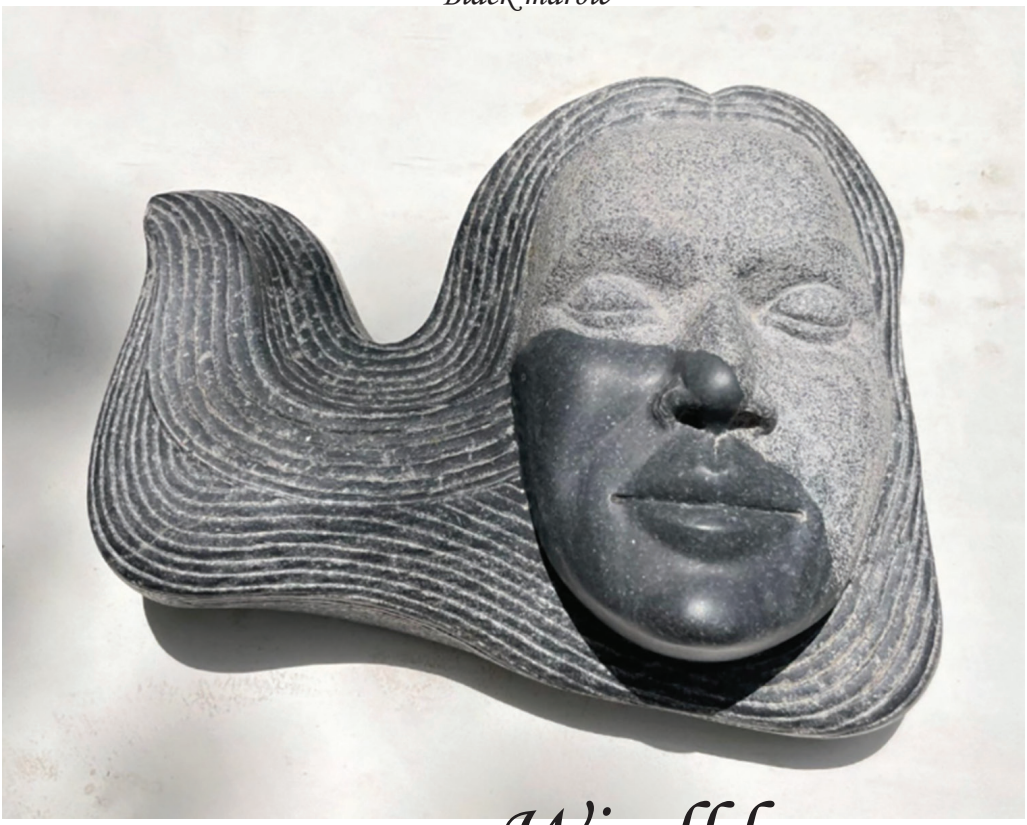
I first met Saya Irie at an open studio event in New York. Saya was featured in the first magazine (2023) and has eraser block prints and a sculpture in this release. Kannon Dust and the film stills shown on the previous page are an example of her famous eraser shaving process.You can see how she takes a printed image, erases it then uses the eraser shavings to remake the same image as a sculpture.

fence1

Liam Donohue Shaw

fence1 (detail)
Liam Donohue Shaw

Black marble



Windblown

Avni Patel

Checklist Part II

Alex Gambacorta

be yourself but not her
don't talk about the news
don't talk about your job
dress like "a woman"
act like "a woman"
walk like "a woman"
talk like "a woman"
you will seem like a "regular" woman
be "a woman"
keep your hair down

The Red Room

Steven Hubbard

Linoleum print

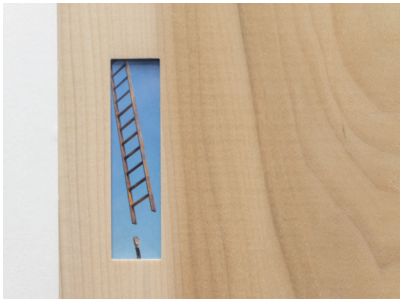
A Shaft of Light

Steven Hubbard

Linoleum print

Steven Hubbard's print, A Shaft of Light (Left), is a companion print to The Red Room (shown on the previous pages). They provide two views of the same room inside his UK Victorian house. Steven wrote to me in February 2024, "when I come downstairs (from my studio), I like to spend time in the Red Room. It is lined with books and prints, (my own and a collection of other artists). The books, mostly art, literature, poetry, and history have been accrued over time, many of them were my fathers'. Often I make drawings there as the light is good and enters at unexpeted angles according to the seasons".

freedom Mikey Mosher

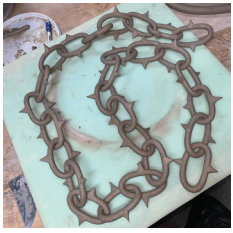


Poplar, found images, wax, acrylic

freedom

This one came after a marathon of two overlapping shows in which I had produced 13 new pieces in about a month, many of which were relatively visually dense. I often oscillate on a spectrum of dense to sparse and end up having the impulse to take away as many visual elements as possible. I really had this urge while making this piece. Taking a Mondrian-esque approach of feeling out a composition with very few elements. What is the least I can do to evoke a larger narrative? a feeling? an underlying shared reality?

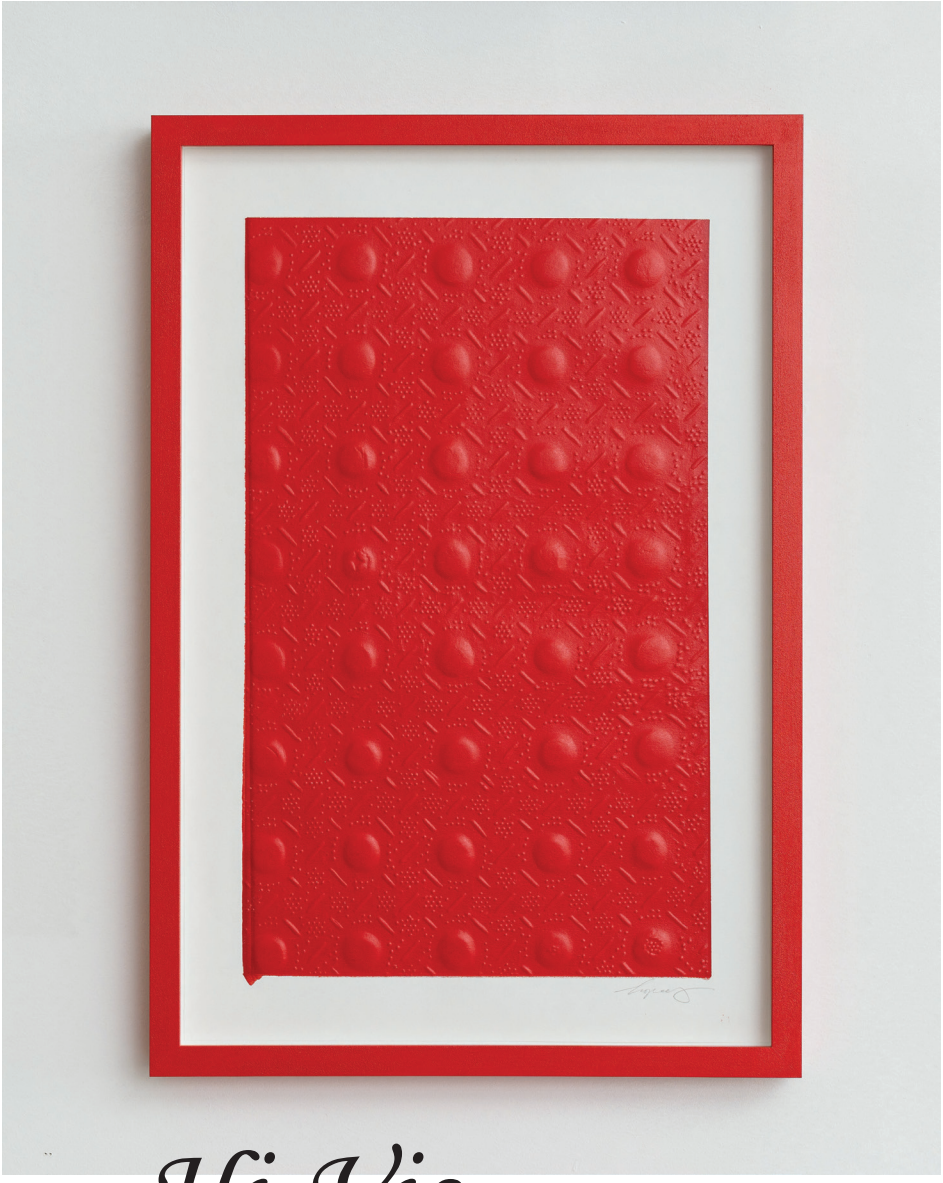
Kris Jeyeun Chang
Process + Work Images
Magazine TM
Issue 2



Pink Moon Jar

Kris Jeyeun Chang

Porcelain, glaze, septum jewelry



Hi-Vis

Hope Wang

Evolved Charm for Advancement in Life

Saya Irie

Jules Koreman, me, packer, me, disco ball, me, you, me, fit, me, beer caddy, me (detail); Deconstructed clothing and polyester stuffing; stained ash and oak wood; acrylic plinth and led strips

Pearl Dick

A Rekindling, On Connection & Community

A Magazine TM Interview

A Rekindling
On Connection & Community

Hello, I'm Pearl Dick. I am a glass artist.

I've been working with glass for over 25 years, she/her pronouns, and we're sitting here right now in Firebird Community Arts, which is a studio on the west side of Chicago that I helped to co-found. We work with young people on the south and west sides, teaching glassblowing and ceramics, and we do a program called Project Fire that works specifically with young people who have been injured by gun violence as a way to heal from that trauma.

I've always done art my whole life, but was predominantly a painter. And when at some point I had decided I wanted to go to school for art, and I was looking around at schools to study painting, and mostly like traditional representational type of painting. I'd actually never even known that glass was an option. My high school art teacher had told me about a school, Alfred University, that she knew about and I loved her so I was like I'll just go check it out. But I already had my heart set on these really traditional programs. I was looking at RISD, I was looking at Boston University, I was looking at Yale for painting. And I went to Alfred and that's where I saw glass for the first time. And I really honestly just knew that is what I'm going to do. I'm going to do this, I'm going to come here and learn this, and that was my introduction into glass. I had no idea it was even a thing before that. So, I have not looked back since then.

It's so rare. So rare you get that opportunity. And I mean, it doesn't mean that you won't jump around and continue to do other things or explore things, but yeah, I knew right away that glass was my thing from the start.

Yeah, I mean, it was amazing. The folks that were there at the time were more into teaching us how to be artists and not necessarily how to be incredible technicians. Which is fine, you know, that was actually kind of a nice thing to be able to like go and play and experiment and think like an artist. But to be honest you know no offense to my teachers, when I left school I really had very little skill like I didn't know how to do anything. I mean I knew how to do some things but I wasn't a great glassblower but I had so much fun I was able to think creatively with that material and learn how to work together. But it wasn't until after I left school and got a job blowing glass, like actually doing just kind of mundane production work that I really honed my skills, my technical skills. And it's a never-ending journey with glass. You're just always learning all the time.

I moved across the country. I was

originally heading to Seattle, Washington, which is kind of like a Mecca for glass in this country. And just the way the fates happened, I ended up in Portland, Oregon. I had met somebody whose name was Chris Rich. He's still Blowing Glass today, Rich Glass Studios. He was making these little hanging vases. They were straight to production. We'd take like six to eight minutes to make a single one. We'd do the same thing all day, eight hours a day. I had one job. It was very repetitive and, you know, kind of mind numbing, you know, it's like I got to be a better glass blower just by working with the material that way every day.

I sure was. Yeah, I was still making work. I was still experimenting with glass. I was still painting. I've always painted all the way through and still do. But yeah, I was making work and showing in galleries. My friends were all artists and we had artist communes and we did shows and a lot of mixed media stuff, a lot of installation stuff.

A lot of like situationist stuff. Just playing and having fun and being an artist and you know, in my twenties just trying everything.

You know, it's interesting, we were talking about Picasso earlier and you just saw that show at the Art Institute, but it's like, I've always drawn, painted, sculpted faces, heads, people. That's always been something, that's the topic that interests me, is people, humanity, connection. And so the human body's always shown up in my work, in particular, the head of the face. I remember I had a teacher at some point who said, you gotta lose the figure in your work, you can't, you know, you'll never be taken seriously. It was kind of a blow, because that's what I like to do.

It's what I was drawn to kind of naturally. So I took kind of a departure from that for a while to try to just push myself in different ways. And it was miserable. I felt like for a while it wasn't super fun. But then I had another instructor later when I had recounted this story and he had said, well, you know, Picasso never lost the figure and people took that guy seriously. And so I was like, okay, I'm just gonna do what I want to do.

Faces, and people, and humanity, I feel like are really well represented in the human, in like a human head and like a face. For me it's a way to show personality. But in the way of doing that I do intentionally keep them not gender specific, not race specific. I like to keep them kind of androgynous, so they represent humanity and not like a particular person per se.

And then you can play with how we all connect to each other. And then how color comes in using not realistic colors and the portrayal of these pieces to me is also not about skin tone for me or representing a certain race or ethnicity or even styles. It's more of, you know, hairstyles or, you know, physical attributes, outside of just a human, recognizable human head. And then colors, I'll use all different colors,

and drawing on my painting background, layering colors. And with glass, there's a way that you can take powdered glass color and sift it onto glass and brush it away in some way so it'll stick in one place and wipe away in others. And you can really, really layer just you can with painting, but then having a red head and a yellow head and a green head and a purple head, like all of these different colors that are not exactly flesh tones to come together to again represent us as a people in general.

I have done a series of pieces recently that are black heads and white heads that are put together. I talk about this with some of the young folks that I work with too about what they see, what their interpretation is of that representation. I'll get a lot of things about how it's opposites or it's about black people and white people, or it's about being somehow, you know, like in opposition. But for me, it's really, it is about a contrast. It's about difference, but not necessarily race specific.

It went kind of disastrously, technically, which was wonderful too, because it was messy, the way humans come together.

It worked, it worked, but technically I got a lot more proficient at it later. It worked, it survived, it made it out, it exists somewhere, I think, it went to somebody at some point. But it was not technically very sound, like, it's not the way I would do it now. And I was kind of flying by the seat of my pants, I was not in control of the process at all. It was intentional but at the time when I first started mashing these together I didn't have enough control of the medium to make it do exactly what I wanted and I was really kind of left to the devices of what happened which made some really beautiful results.

It led me down a path of really seeing how glass was a great medium to use for this, for that message of connection. Because the glass, I squished the pieces together so I was sculpting the individual pieces real specifically but then when I tried to put them together that process distorted them and mixed them and mashed them and it was kind of beautiful the way that happened so it's a happy accident.

(Learning how to operate and run a glass blowing studio was…)

Challenging, rewarding, insane, necessary. I'll stop there.

I could think of more, but those were top of minds.

Well I'm constantly learning and I've been doing this work of a glass for over 25 years and for the first six to seven years I had no clue really. All of that learning you know has all contributed to where I'm today but it's just a medium that's constantly teaching you. There were specific challenges to building a studio that, I mean, I'd never built a furnace from scratch before. And I had to do that at one point because I didn't have the funds to buy a brand new one. And I just, I learned on the job. I basically learned to

o what I needed to do as I needed to do it. And so that process is ongoing. And glass is a new enough medium. That we're all still kind of still experimenting and learning and discovering new technologies within this media. But I listen to it. I listen to the material and I do what I need to do and learn what I need to learn to do what I need to do. If that makes sense.

So the glass itself… hi guys! hehehehe… So the glass itself, we work with the glass at around 2,000 degrees Fahrenheit. That's when it's like molten and gooey and perfect to get out of the furnace and then there's a range of working with it hot between like you know 1200 degrees when it's first starts moving a little bit to like that molten state around 2,000 degrees Fahrenheit

The preheating chambers, the glory holes that we use, are usually right around that same temperature, around 2,000 degrees Fahrenheit. So yeah, it's very hot material.

It's silica, sand. There are certain fluxes that are in it, depending on what type of glass you're using to help it flow.

It's an amorphous solid, which is pretty cool. It changes, its structure changes and its properties change through the process of working with it from like coal to molten.

Is that what your notes are on, that tiny paper? Hahaha

-

It's a rainbow. That is actually a big part of the design process. Yeah, you're absolutely right on the money with that. And some people probably don't create that way or maybe can't create that way, but I mean, I've… I also have a side business where I pack and install glass. And I've done enough side jobs as an artist, as many of us will do, to let, like I've seen, I've received other artists' work that I've unpacked and had to install. And you learn a lot about an artist when you receive their work and see how they packed it and what they expect you to figure out to get their work safely installed. And that always stuck with me. And I do remember the first time I sold a piece to like at a gallery, from a gallery.

That I had to pack. I had packed it with all sorts of old couch cushions and random stuff. It looked like a rat's nest essentially. And the gallery, you know, helped me realize that somebody just paid a lot of money for this piece, they're going to get it, they're going to open it and that's going to be their impression. That's one thing. So that was a good lesson. But also the safety of the piece and also there are things that you can do in the process to consider how you want to display it. You can make your life so much easier down the road, like when the work lives beyond you and it's not you installing it or you packing it or youre shipping it and whatnot. You can really consider a lot about how you design the creation of a piece with keeping how it's going to travel in mind, with how it's going to go up in mind. Even processes that you can do hot that will maybe make it safer than a process you would do cold or like a stand or display.

I mean the materials aside, like just even how you design the piece to be able to be viable is important. But I mean in terms of the materials, it's utilitarian in a way like that arc you mentioned was steel and it was mounted on the wall to like hold up the glass pieces and that was really it was functionality but I tried to make it something that was not as much of an element in the piece in that instance. So it was more about the glass and it was just like a structure that could put it where I wanted it to be in conjunction with itself.

But there are other things where, you know, how the work is displayed or what it's displayed around is really intentional and really important. So that's, yeah, that's always part of the design process for me and for a lot of thoughtful artists that I know.

I wish you had seen this last one I did. It was a glass head with a lot of really fragile flowers and an accoutrement around the crown of the head. And there's just no good way to wrap that without those... so I ended up taking foam, like rigid foam, and I cut like segments that would hold the neck solid.

So that it looked like this the piece was wearing a big turtle neck. And then like the flowers were all just in air in space so that when I wrap the box you could turn it every which way and the piece would stay put and nothing would come in contact with those flowers. were all just in air in space so that when I wrap the box you could turn it every which way and the piece would stay put and nothing would come in contact with those flowers. But you can use all sorts of stuff. None of it's sustainable all of its awful it's like bubble wrap and foam and cardboard and suppose you can recycle cardboard

Your little notes are so funny, Ray. It's cracking me up.

They're related. They go hand in hand because they're part of who I am, they're part of what I do. I have to say that in particular for me, my art, my practice is this studio, is this nonprofit, that we do here to work with young folks to use art and in particular glass to heal and to lift people up and to help people just realize their worth and their potential and get to do something that a lot of people don't get to do. It's just really special. That work is as much my practice as making a thing. And I consider it my artwork. My artwork often, the physical pieces that I make, often speak to that. And again, it always comes back to our humanity and our connections with each other, how we influence and impact each other, how we interact with each other with our similarities

So it's very much interrelated to me.

So much, so much. I'm so inspired. I'm inspired by this eclipse happening right now. I just found out today that there was another total solar eclipse in 1919, which I've been very immersed in that year because I'm working on a project here with a commemorative project.

Of the Chicago race riot that happened in 1919. And to find out that there was also a solar eclipse in 1919, and it was how scientists had-

I know. Yeah. And I feel the energy, like I can already feel the energy, but, and also to know that scientists had been able to actually test for the theory of relativity, Einstein's theory of relativity, because of that 1919 eclipse, just blew my mind. But artists, so those, everything is inspiring to me right now.

I just saw Faith Ringgold's exhibition at the MCA, which to be able to see a woman and an activist, a black woman activist through an entire lifetime of work to me is so inspiring. Vanessa German is an artist who I absolutely adore and consider a friend. But the way she combines her poetry with her deeply personal art, how deep she goes emotionally, how much she cares, how much she sees and how raw and vulnerable she is and what she puts out there is really inspiring to me. Grace Whiteside is another artist and friend who is doing some really, really interesting stuff, with glass as a medium that is amorphous, as I've mentioned before, and a constant

state of transition. But using glass in performance to talk about non-binary identities and trans identities, and using glass to do that to me is just brilliant. And it hasn't been done in the way that they're doing it now. Just such cool stuff going on. I could go on and on with such amazing artists and humans that are inspiring me everyday. My young people, the young people that we work with inspire me every single day. Like again, could go on and on. Well, you know, I guess for me a trademark would be more of like a signature or something I'm known for, which at this point has become these sculpted glass heads. I would say that's my trademark. I certainly don't own the rights to that as like a trademark implies and would never try to say that that was mine alone. But it is something that people recognize because I've been making them for a long time and I, I make them in a different way than other people do so they look kind of distinct and that said there's a whole bunch of young folks who are making them like that now too so they'll be more more like that in that style out there in the world.

Photographs by Dane Thomas

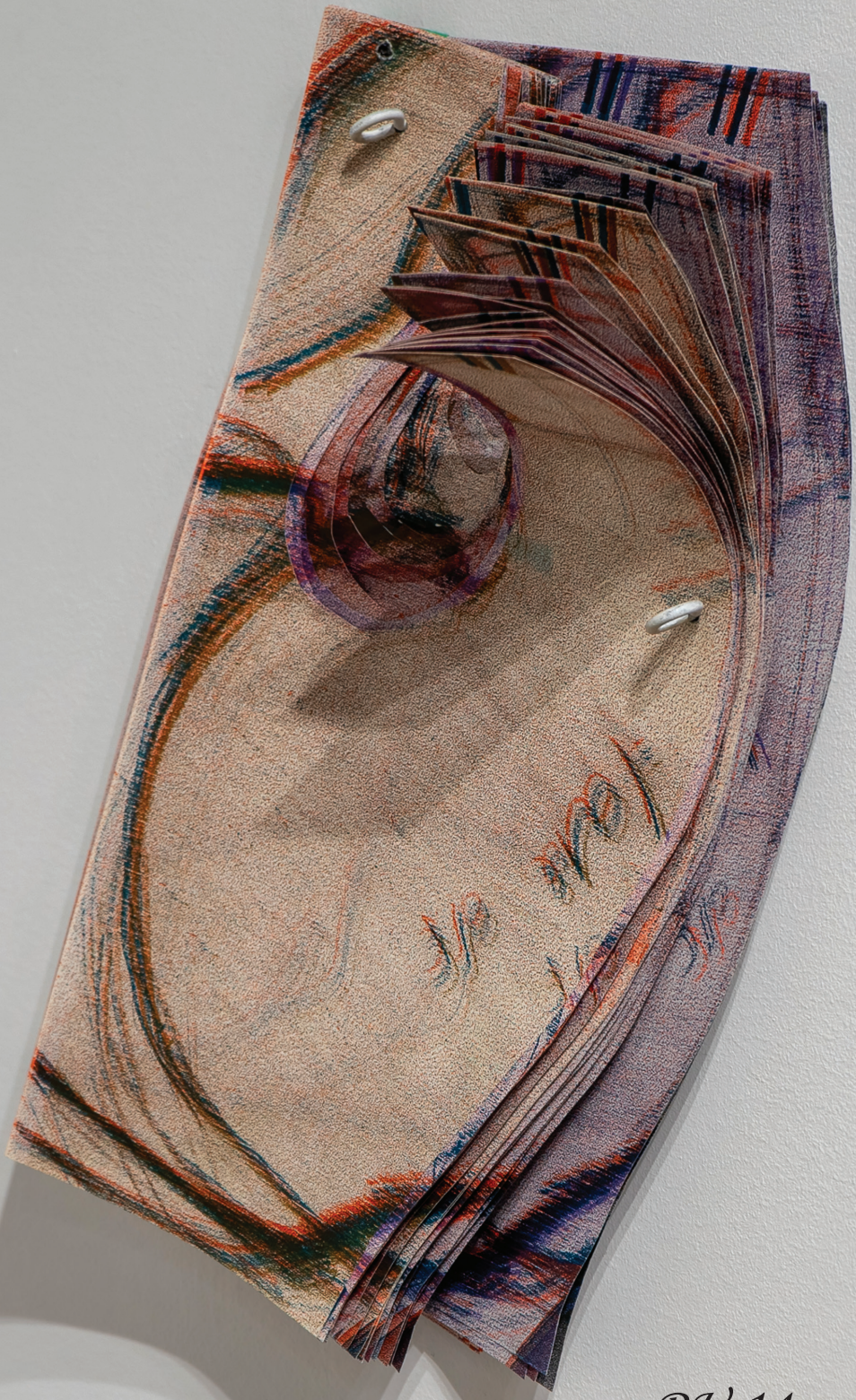
It always comes back to our humanity and our connections with each other, how we influence and impact each other, how we interact with each other with our similarities. So it's very much interrelated to me.

Pearl Dick

Pearl Dick

Interview with Magazine TM

Untitled
Risograph

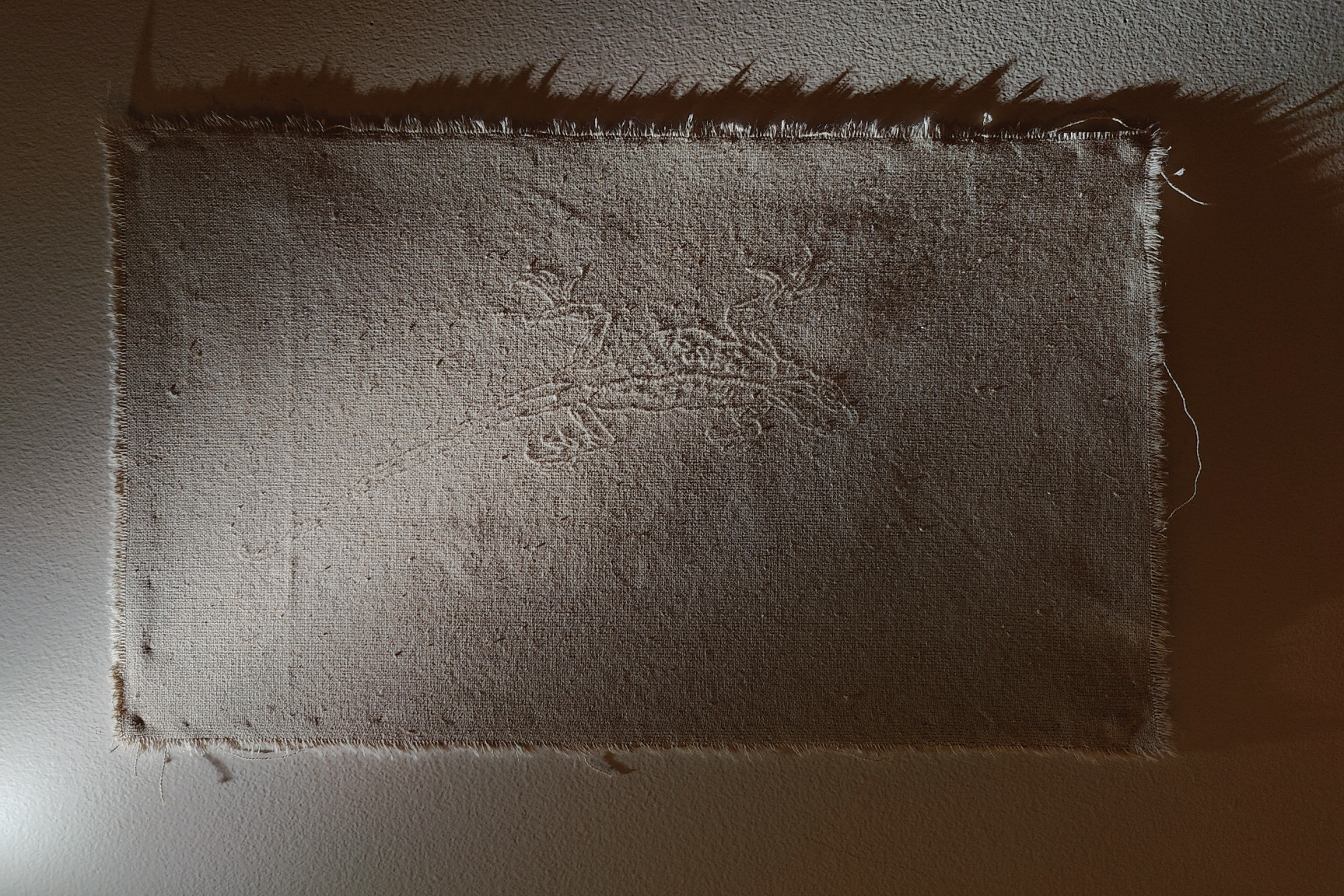


RV-14
Palak Patel

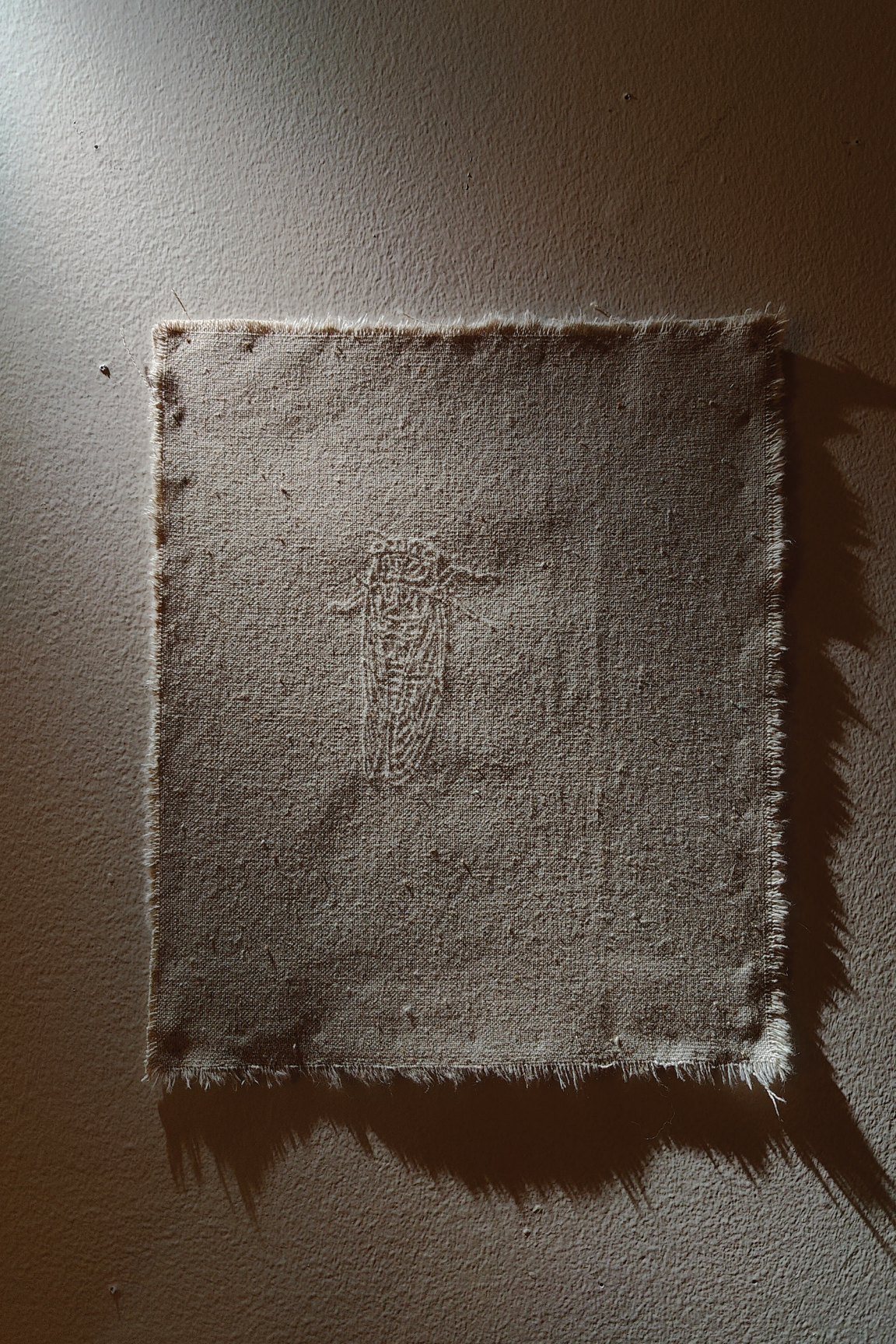
Liam Donohue Shaw

Jiajun Song, Passing by (bird); Cotton, linen

Jiajun Song, Passing by (gecko); Cotton, linen



Jiajun Song, Passing by (cicada); Cotton, linen



Heritage, Jiajun Song

The film stills on the previous page are from a performance by Jiajun Song. Titled < Heritage > (2024), it is a 20 minute long video described by Jiajun as "showing me making a mosaic with dried old skin like raw clay on my skin, waiting for it to dry, then pealing it off." The process of shedding (or molting) one's skin is also depicted in the hand-sewn pieces by Jiajun on the previous twelve (12) pages. These include a bird, gecko, and cicada from the < Passing by > (2022-2024) series. At first, the canvases seem blank until the intricate images are revealed under direct light.

AACP Deposits $40,000
EWS
WHILE IT IS NEWS
FIRST
IN YOUR MEMPHIS
WORLD
MEMPHIS
AMERICA'S STANDARD
ME 23, NUMBER 39
MEMPHIS, TENNESSEE
EGROES TAKE
JOIN THE
BIAS IN
New Committe
To Police Ike'
WASHINGTON—(INS)—
SKATING PARTY SLATED—
Skating Party at the
Money De

William North IV

Lost Page

Reevah Agarwaal

Satin bedsheets, canvas, repurosed brassiere, press-on nails, felt, thread, sequins, and acrylic paint

Me Amo/love yourself

Carina Yepez

Woven canvas, applique, thread

Box and Bow Bags (Purses)

Emilka Wolniewicz

Recycled wool and cotton, linen, wool, mohair, tencel, novelty yarn, satin ribbon, organzza, beads, rhinestones, and chains

STRENGTHENING

MORE
BEST P

DOM

Ekstra

Emilka Wolniewicz

Cotton and polyester

La ley del monte
Pedro Montilla
Oil on burlap

Kristina Swarner

A Thriving Vision

A Magazine TM Interview

Kristina Swarner's art studio
Photograph by Sara Rose

A Thriving Vision

I'm Kristina Swarner. She/her. I graduated from RISD in illustration. I mainly work on children's books. For the last year, I've been trying to work more on my own stuff. I've sort of given myself a sabbatical type year, and done a lot of paintings. Mediums that I usually use (recently) are collage and risograph. Yeah, so it's kind of branching off. I'm sort of in a new place right now, you know?

When I was a kid, my parents had a lot of art books around and I was always, like, laying on my stomach on the floor looking at art books and I just thought they were so cool. The first time my parents took me to the Art Institute, I think I was about three or four years old. I just said, "I'm going to be an artist."

My parents were like, ha ha ha, that's cute. I'm like, no, I'm really going to be an artist. The one painting, one of the paintings, I just always was so fascinated by was La Primavera, by Botticelli. There's just so much to look at. It was like going into this other world and you weren't quite sure what was happening. I know it's allegorical and you know, obviously I didn't know about allegory 'cause I was a kid. Who are these people and why is she smiling, and why are they dancing and, you know. It's a very absorbing painting. It was in one of the books that my family had. It's in the Uffizi in Florence.

There were two things really that affected me growing up, and I know I've talked to you about this before, but one was my grandparents house where I spent a lot of time was in the country and I used to just spend a lot of time exploring these sort of mysterious woods and ponds and like swamps and things, and that sort of sank into my psyche. Then also I have very, very vivid dreams, as you know, and sometimes I will dream paintings -I'll have a very detailed dream about a painting and how it should look. Yeah, the two things kind of come together and I sort of try to recreate the world I'm in. So with exploring nature, and dreaming, it's this other world I feel like I get into when making art, and I try to bring that forth in my artwork.

Yes, that worked out kind of funny. It was Chronicle Books, and the book was Yiddish Wisdom, which was some translations of Yiddish sayings, and I had sent the art director a little booklet I'd made of some illustrations I'd been working on. I sent them to her in the mail, and she wrote me a handwritten letter back saying "I love them. I put them on my computer so I'll remember you."

Then I heard from her again about a week later saying, "Oh I just saw your illustration in Utne Reader magazine, [which is now defunct.] I would love for you to work on this book". It was

my first book, and I was so overjoyed I went into the bathroom and looked in the mirror and just burst into tears.

No, Chronicle were so good to work with. What I sometimes like to do when I'm illustrating is to take images I've done previously out of my sketchbook, and work them into the assignment, because I don't, I don't really like working from, a, what's the word, a, constricted sort of way. I had a lot of images in my sketchbook that were very easily adaptable to the proverbs in the book, and they loved them. They were very open to my ideas. Yeah, it was a great experience.

Let's see, I had taken a lot of printmaking courses at RISD. When I graduated, I no longer had access to a press or any facilities. So I was trying to sort of simulate that look with drawing, and it wasn't really working for me. Because part of the reason I love printmaking so much is the surprise. When you lift the paper up, it's always a surprise. I realized I could do linoleum prints on my own without a press, and I was so excited one night that I got some linoleum, and I didn't have any cutters, so I sharpened the ends of pen nibs and stuck them in a cork, and I carved like seven or eight little prints and printed them. Then I painted over them with watercolors just to see how it would look, and I was really pleased with the result, and that's actually what ended up being the booklet that I sent to Chronicle Books that got me the job, yeah. I had done watercolor over ink and all kinds of things, but I had not done it over a print before. It just called for it. I don't know. I just thought, okay, this is a black and white print and I don't have any red ink and this needs to be red and this needs to be, like, whatever. So it just, you know, it did what I needed it to do.

It was pretty natural. It just evolved. Then after a while, when I started making more books, I realized some of the techniques I was using weren't as conducive to looking good in print, so I had to sort of change some of the blues or, you know, use less colored pencil. It wasn't how I wanted the final painting to look, but it made it easier to look good in print, for a book.

Yeah, that was such a great project to get. I grew up reading that book, and I already had visualized basically the entire book, in my head, so when it came time to do the illustrations, it was almost as easy as breathing to make the sketches and the characters and everything, even like the little details, like what was on the shelves and the wallpaper, everything. It just came out of me very naturally.

It was fun too, because they had the little pop-up thing at the back. So I got to help engineer that a little. It was so fun to see when the printed copy came to me, opening it, and the little tree coming up. (Which I had to make) in sections. It was basically almost an origami box, but in sections. I did, like five or six sections of the tree and interlaced them. I just did the separate parts and the designer did all the putting together.

I know a lot of people reading that book, wish they could find a key and go into the secret garden, you know, it's just a wonderful idea. My mother had a really big garden when I was growing up. She was a great gardener. I was very familiar with the way a garden looks when it was thriving and when it was dead in the winter. I used to - like Mary in the story - I used to like going out in the winter and kind of scrabbling around and seeing if I could see the tulips starting to come up or anything. When I was illustrating the book I even thought about how it smelled, the smell of the dirt. It was just, again, very visceral for me, to imagine going into that walled garden and everything being dormant but a few things are starting to come to life, you know?

Well, I had been to England, and there's obviously some great gardens there, like, Sissinghurst Castle has this enormous garden and walled garden, and all kinds of things, and I was probably sort of influenced by that as well, because they do have big walled garden you can go in, filed with vines, and you name it. It feels very English, it doesn't feel like a garden would here.

Yes, it was like he was repressing, repressing everything (the uncle in Secret Garden). When I drew him in the book, there's one scene where I made him very large in the foreground, just surrounded by books, she's coming in the doorway to talk to him about asking for a bit of earth, like she wants a little garden, and he's, he's just looking like almost like a wall in the foreground and she's coming in. Then later in the book, he does sort of relax and go into the garden after they get it blooming and everything. I did want to portray him, and the garden… Everything is repressed at first. Like, the garden is just like a wall in the first picture of the garden, it's just basically a wall with her outside it.

Yeah. I was always more struck by his treatment of his son than I was by the garden, like just stuffing him in this corridor where nobody can go.

Yeah, it's sad (but it sounds like they came around in the end, right?) They did, they did.

Obviously I am very proud of my first books. My first book for adults was Yiddish Wisdom. My first book for children was Before You Were Born by Roaring Brook Press. I was proud of both of those, and an illustration from Before You Were Born was chosen for a show in the Eric Carle Museum.

My more recent stuff, I've been very excited about and I'm very proud of that too. It's not so much children's book oriented, but it's very exciting to me.

It's funny, but the art, the artists I like, I don't emulate their work. Like, they speak to me somehow, but I don't try to make my art look like their art at all. I was talking with you, I think the last time I saw you about Shiko Munakata and Robert Coutelas, who's a French outsider painter. Joseph Cornell, I love because he's got the same thing I always strive for, which is, it draws you in. It's introspective

art, it doesn't come out to you - you go into it. Kiki Smith. Maira Kalman, I love her illustrations. Lately, I've just been trying anything that's like music, movies, you name it, as long as it's not depressing.

She was wonderful (Shay Youngblood). She was a good, good friend, an amazing woman. She was a playwright, a novelist, a very, very vibrant person. When I first met her on a Zoom call, she read, I'd already read the manuscript for that book, but she read it aloud. It was breathtaking. It came from her heart. And she was very o pen to my interpretation of the story. She was so wonderful. I really, I really do miss her. It is a happy story though - it's a story of celebration and gratitude. And I have gratitude for it. She's someone who would celebrate her birthday every day.

The immense amount of thinking that goes into it. Like, they don't see me out on a walk thinking about it or staring out the window

thinking about it or lying in bed at night thinking about it. Because it's like, if you drew a pie chart of my brain, I would probably say in at least 75 percent of it, I'm just thinking about art in some form. That doesn't show where things are coming from. They don't see that.

My whole life, I've had very vivid dreams and sometimes I'm awakened to not be sure if I had dreamt something or actually experienced something. They're just so filled with imagery and I'll wake up and I'm like, oh, I have to draw that. not anything I could have thought of while conscious and awake.

It just comes naturally. A lot of times it doesn't make sense to draw the entire dream, so I'll just make a distillation of the dream.

Kristina Swarner

The same thing I always strive for, which is, it draws you in. It's introspective art, it doesn't come out to you - you go into it.

Kristina Swarner - Photograph by Sara Rose

Ma soeur aux longs cheveux
Kristina Swarner

Kristina Swarner

Interview with Magazine TM

Feed Your Soul

Conhg Lopez Ausencio

Woodcut print

Graff Blast

Nick Fury

Hexone

Tia Mari
Carina Yepez
Photograph

Mujeres / Women

Carina Yepez

Appliqué, embroidery, printed and quilted on cotton

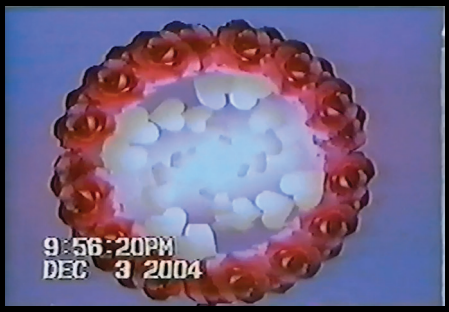
Llorando y Floreando, Vulnerability

Carina Yepez

Appliqué, thread,
quilted on cotton

love

Dear Grandpa,



Thương Hoài Trần

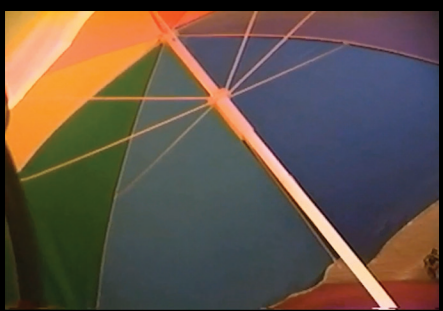
Video, 8:00

Tracking
They feel distant and forgotten.

I revisit the endless
hot summers
and the memory of us.

You would drive us
everywhere
7:57PM
6/13/2004

thrifted outfits
that consisted of denim jeans,



9:41PM
7/ 4/2004
as each year goes by.

Avni Patel, Rejuvenation; Pink stone

The Knot

Abhishek Tuiwala

Brass

Jessica Zawadowicz

Crossing Parallels

Jessica Zawadowicz

Janhavi Khenka

the feeling of Sound

★ Magazine TM Interview

Mera Kamra I, Janhavi Khemka. Mix media Installation: Stop motion animation from 6-color woodcut print, video projection, sound, and vibration in a plywood platform

The Feeling of Sound

My name is Janhavi Khemka. This is my name sign. I'm from India and I moved to Chicago for my Master's. I went to the School of the Art Institute in Chicago and I graduated in 2023. Now I work at Mana Contemporary. I work with printmaking, installation art, sound vibrations, performances, and also animation.

The first time I started printmaking I was really inspired by the artist Vincent Van Gogh. I copied his coloring and I learned how to carve wood in that style. I really noticed the silence within the art and I thought that maybe I could animate it but it wasn't possible for me at the time.

When I moved to Chicago, to my school, my teacher Christopher Sullivan and Joel Benjamin taught me how to make animation with printmaking. But I later faced a challenge, which had to do with sound. How do I add sound to my animation? Because I can't hear it. Deaf artist Joseph Grigley told me about an artist, Adi Hollander, who taught me about vibrations. With vibrations I'm able to kind of go towards performance art, such as in the artwork that was called Your Name, Please? So as I learned about vibrations, I realized "Oh why don't I make animations with vibrations?". So I put them both together. So I used drums to create the sound of clouds with thunder because it's the same sound for me vibration wise. So I put drums into the animations of clouds so that the vibrations would turn out the same. I realized this was really fun and interesting to see how they kind of came together! Kind of like when you're outside with the vibrations of trains and buses, trying to find a way to show that. So I put all of these different vibrations I was experiencing in the real world and I put it into animation.

When I was in India, I studied a lot of colors while I was doing woodblock printmaking. I learned a lot about it from YouTube. My teacher only provided the color black but I wanted more. So I watched YouTube and I learned how to use those colors to make a large print. In India, people communicate with me through lip reading. I got used to lip reading in India so it is a lot easier for me compared to here in America. When I moved to America, covid happened and everyone had to start wearing masks so communication became even worse and really hard. That's why I wanted to go to Chicago - to learn more about accessibility and meet more deaf people and deaf artists specifically. It made me feel really good. In India, I had never met another deaf person in my life and now there's so many more so I can understand how to combine my two worlds, the hearing and the deaf world, together.

I applied for that show and they accepted

me. About a year ago, they asked me what I wanted for the show and I was like "oh my gosh, how do I approach this?" I went to an art residency at Mass MOCA in Massachusetts. I saw a lot of animation artists and I learned from all of them. I taught wood printmaking. I went to many different places before I came home to work at my art studio again. I mainly commute to my studio and everyday that I take the train, I don't hear anything. You know, back and forth to the train. For the show I made my shelves just like what you're seeing here in the background. I had three main concepts. One was the heart and emotions. The second was related to yoni and India. In India, there was a man who raped a woman. I, you know, after learning about it, felt awful and unsafe about it while living there. I was really scared to go outside and that was another element I put into my art. The third is shells, and that was really about my grandfather. He would blow into the shell and put it by my ear because he thought that would fix my hearing. But, of course that didn't work and of course I still miss him now. I know he loved me and I still cherish his memory to this day. Those are the three elements I put into the show.

When I moved to America, I stayed at home. I didn't go outside, unless it was to work. I started making a lot of art in different frames. I took pictures of them and put them onto the laptop, then used Adobe After Effects to make animations. Anytime I would commute, I recorded the sound and then brought it and put it into the animation. Also, I moved to a studio by the lake. I went to the lake and I floated in the water, and there's a picture in the show that you can see: there's two sides - one that's Chicago and one that's India. Both are my homes and the point is that I don't really know where my home is. I felt stuck in the middle. So I felt like I was floating in between two worlds.

Yeah so I made that animation and you can kind of see the sound waves in the video. It would get really loud then drop. If it was really low, it means the vibrations wouldn't show up. If it was too low, when it would hit a certain point as the sound got louder, I would connect it and the vibration would show up. I talked to the deaf artist Adi and they taught me how to connect sound to a vibration through an amp and I picked it up pretty fast. I would play the sound on my laptop and connect it to the amp to test and see what volumes would start picking up vibrations. I would just play around with it and watch as it went up and down. IOn the platform in the show, I wanted to really emphasize to people to feel the same things that I felt.

We had just talked about Frida and that reminded me when I moved here for school, there was an interpreter who was from Florida. I told them the story about the shell and when they went on a trip back home, they brought a shell back for me. I think at that time, there was awful flooding in Florida and their home was destroyed. I felt really bad so I made something for them. You were talking about symbolism

(we were discussing a shell in the wall of the garden at Frida Kahlo's house in Mexico City) and it was the same thing. The shell. That reminded me of my grandfather. The shell is a very important symbol for me. I'm actually going to Mexico very soon because I want to see more and people have been telling me how much I need to go to Mexico and see the art there. I'm trying to figure out how to make a shell sound or to copy that sound that I heard when he put it to my ear. Because I want to use that shell to make a matching animation very soon.

Water is a very important symbol for me. I would take really cold baths when I was younger and I got sick. I got typhoid fever, and that's how I lost my hearing. Because of water. I had a lot of anxiety about water for a very long time. I worked through the anxiety and overtime, recognized the peace that came from water. I do love it now and because you know, life is now a lot better. So that's where that symbolism comes from.

My favorite artists are William Kentridge and Christine Sun Kim. I saw more and more of his animation and it made me feel very inspired with my own art process. Christine, she's a deaf artist as well and she makes her art easily accessible for people. She signs all the time and I really want to make my signing skills match hers as much as I can. Both really inspired me. He (Kentridge) can make anything! His mind is so open, so creative. I really admire the way he plays with art. He doesn't have one method, he does film and then it becomes animation. I thought maybe I can do the same things as him.

Some galleries don't really have any accessibility. When there's Indian people in the room, I can communicate with them through lip reading because I grew up with it and understand it better. But I struggle understanding other people here in America and it's usually a big crowd of people at galleries so it's very confusing to navigate. When new people came out to see my studio, they thought I was hearing because they could see that I was, you know, speaking and then lip reading a little bit. It was very confusing until they got close to me and saw I was signing too and they would say "oh it's nice to meet you." I'd kind of just be taken aback and I would say "I'm deaf and I don't know what you just said". It's just a very weird feeling and confusing every time I'm in a gallery since there's not a lot of accessibility in that regard. If I go to visit shows of other artists because I want to learn about their work and I want to understand but they have no accessibility. So I don't really ask questions because they're busy and communication is always just kind of an obstacle in every setting. Then the last thing, so I have a blind friend. They want to hear about my work or they want, you know, tactile signs or braille. Same with friends who are in wheelchairs, and maybe the gallery is not accessible enough for them to move around or doesn't have a ramp. I want them to feel welcome but they can't come to my shows because it's not very accessible. I want to learn from other artists' works at galleries and

they're always speaking about their work but there's no subtitles or captions ever either. So I kind of just have to give up sometimes. I want more accessibility for my shows or Instagram. Sound for blind people. Accessibility for anyone in wheelchairs. Those are some of the goals that I have. Also one thing about these galleries is that people just see the work and they don't know about the process. They don't know how I make it, like with the sounds and the vibrations - it's very challenging. All the time. It's very important for me. I want people to ask me more about my process at the gallery. Because they don't know my story. You know, sometimes I wish people would ask me a little bit more about it. Thank you!

ASL Interpreter, Gabby Aquino

On the platform in the show, I wanted toreallyemphasize and spotlight for people to feel the same that I felt.

Janhavi Khemka - Portrait by Sara Rose

Experience Janhavi Khemka's installation referenced in the Magazine TM Interview

Janhavi Khemka

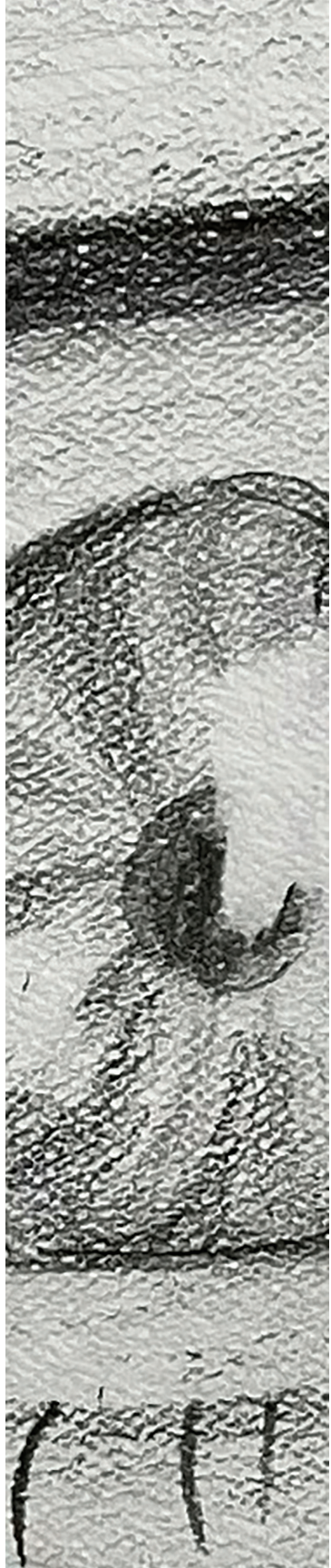
Interview with Magazine TM

Dual Tunnel

Nick Fury

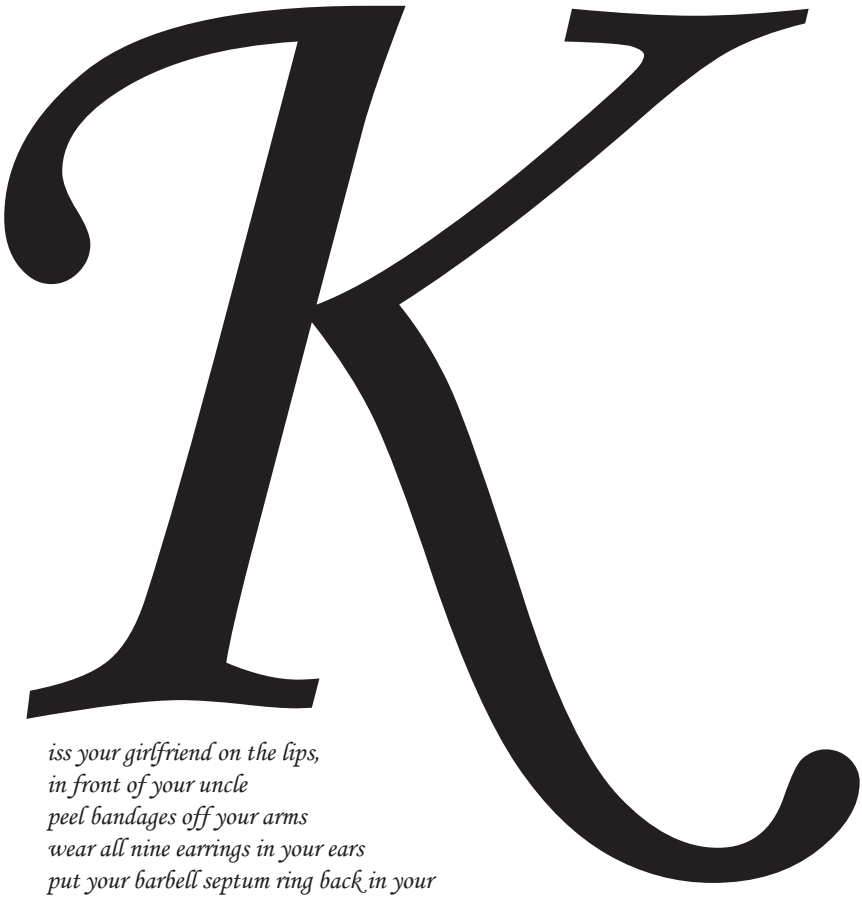
Moving Car in Tunnel

Nick Fury



Clare Murray, I See, Am; Graphite

Checklist Part III
Alex Gambacorta



iss your girlfriend on the lips,
in front of your uncle
peel bandages off your arms
wear all nine earrings in your ears
put your barbell septum ring back in your nose
dye the ends of your hair platinum blonde
talk about your queer friends
talk about top surgery
talk about the news
wear old t-shirts
wear a hat
wear work pants
wear a dress
wear boots
wear your hair tied up
dress like yourself
act like yourself
walk like yourself
talk like yourself
say hello to yourself
say you have been her the whole time
say you have been here the whole time
you are twenty seven years old

Chelsea Bighorn, Untitled (Black Fringe)

Canvas, MX Dye, beads

Two Worlds

Sometimes the shapes in the studio seem to almost present themselves produced of course by me but also through me. It is not a passive "through" though, it's more like being a good listener instead of just waiting for your turn to speak. But you can't just sit and wait. It requires active listening, movement, pushing, repitition, then breaking that repetition, people, and work. I listen to the "image world", the almost spiritual, ancient feeling, and potentially unreal space of shapes, forms, layering, and color that artists have engaged with for thousands of years. I also listen to the world world, which of course is where the "image world" resides. The world world has amazing stories to tell. Also, there is often more urgency and humor and pain and love. Perhaps it is unimportant and ungenuine to distinguish the two worlds as separate, as they are not. But I know of artists who live too much inside their abstract pictures. And I know artists that never taste the magic elixirs of the image world, always keeping their feet on terra firma. I think [redacted] artists are able to transport almost simultaneously between both worlds.

Jasper Goodrich

The Magazine

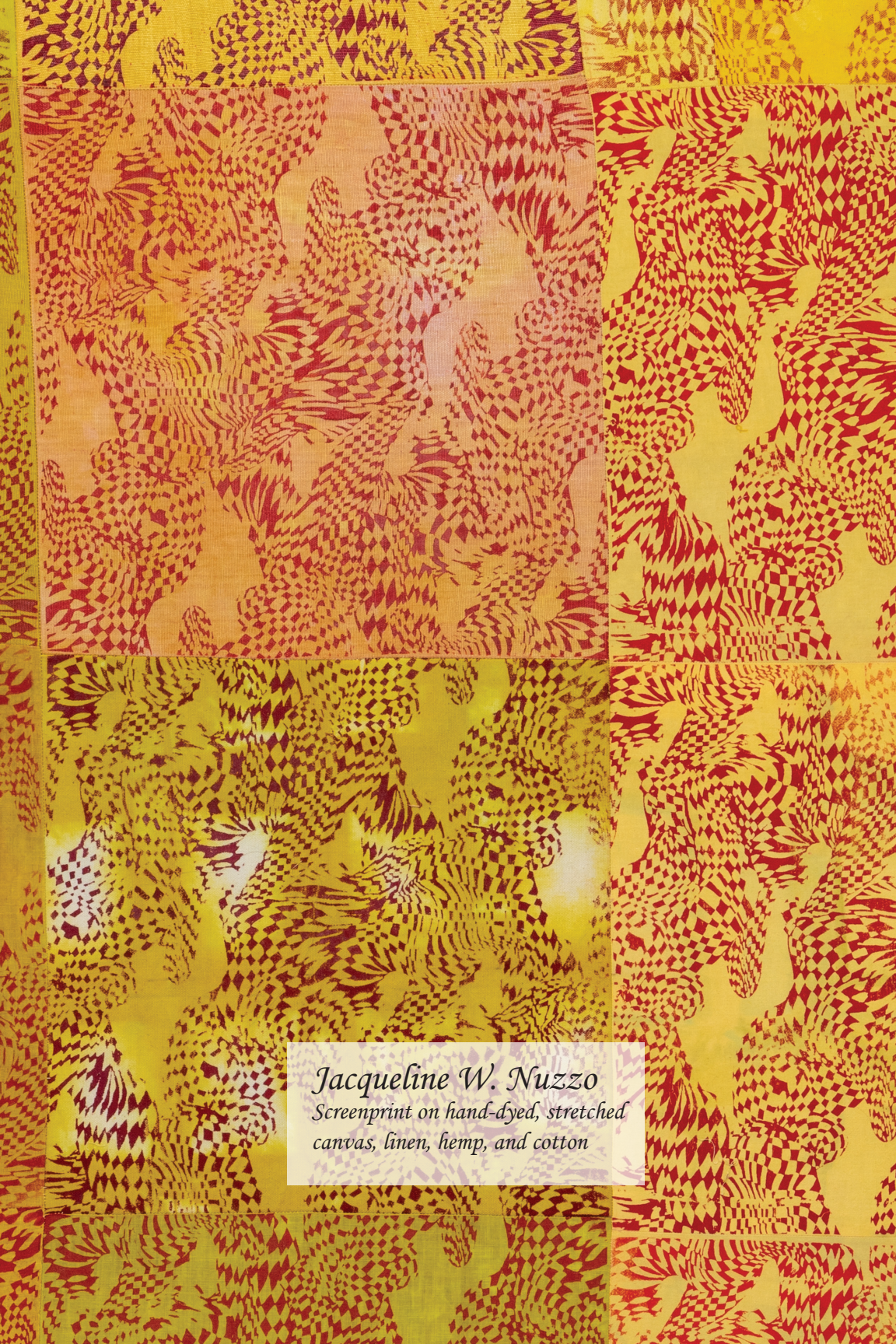
Ray Seebeck
Founder, Editor, Curator, Designer

Joe Starling
Co-Founder, Collaborator

Cristiaan Jackson
Design Consultant

Dane Thomas
Photographer

Sara Rose
Photographer



Jacqueline W. Nuzzo
Screenprint on hand-dyed, stretched canvas, linen, hemp, and cotton